Vol. XI, No. 2 APR.—JUN. 1964

# TAMIL CULTURE

*JOURNAL OF THE ACADEMY OF TAMIL CULTURE*

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# Antao De Proenca's Tamil-Portuguese Dictionary, 1679

## An Introduction

XAVIER S. THANI NAYAGAM

01. The first Tamil dictionary to be printed, in all likelihood, is the Tamil-Portuguese dictionary, compiled by the Jesuit Antao de Proenca who died in the Ramnad District of Southern India in the year 1666 at the comparatively early age of 42. He was born at Ramella in Portugal in 1625, entered the Society in 1643, and went to the Madura Mission in 1647. Earlier missionaries speak of Tamil-Portuguese dictionaries which they had compiled and hoped to see in print, but as far as evidence goes, none of those earlier dictionaries seems to have been printed.

02. Henrique Henriquez, S.J., (1520–1600) in his letter dated 27th January, 1552 speaks of a Tamil-Portuguese dictionary compiled by him which he hoped to augment later.* Though copies of three of his works have now been traced, no trace has been found of his dictionary, nor do later writers make any reference to any printed dictionary of his as they do to his other printed works, the *Doctrina Christam*, and the *Flos Sanctorum*. Though his manuscript grammar was traced in the National Library in Lisbon, his Mss. vocabulary has not been found.† The title page of Proenca's dictionary reads:

VOCABVLARIO | TAMVLICO | COM A SIGNIFICACAM PORTVG VEZA. | COMPOSTO PELLO P. ANTAM DE PROENÇA | DA COMPANHIA DE IESV | MISSIONARIO DA MISSAM DE MADVREY | Com todas as licencas necessarias da santa Inquizicao | E dos Superiores | Na imprensa Tamulica da Provincia do Malabar | por Ignacio | Aichamoni impressor della, Ambalacatta em 30, de Lulho, | 1679 annos.

Counting from the title page, there are altogether 541 pages.

03. Ignacio Bruno (1576–1659), an Italian Jesuit who worked over thirty years on the Southern coast of India, and in the kingdom of Jaffna, compiled a dictionary which contained several words also of the poetic language as well as words from the Jaffna and the pearl fishery coast dialects. Manuscript copies of his dictionaries were very popular among the missionaries. The work seems to have been of considerable merit since Proenca refers to it in his preface as a work of vast endeavour and a work deserving of everlasting remembrance. Among its merits was that

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* WICKI JOSEPH, *Documenta Indica,* Vol. II, Document 64, 16. Rome, 1960—in series Monumenta, Historica Societatis Iesa.

† See THANI NAYAGAM, XAVIER S., *The First Books printed in Tamil,* in *Tamil Culture,* Vol. VII, (1958) pp. 288–308.

it contained many words current in poetic usage, as well as words in colloquial usage within the kingdom of Jaffna.‡

04. Proenca's dictionary was published posthumously by the Jesuit press in Ambalacat on 30th July, 1679, thirteen years after the death of the compiler. It seems obvious that the Dictionary was published in this particular year in order to celebrate the centenary of the publication of the first substantial book in Tamil, the translation of the catechism of Marcos Jorge, which was also the first work to be undertaken by the newly established Tamil Press in Malabar. A booklet of 16 pages was printed in 1558 in Quilon, but it was not important enough to serve as a landmark.

Copies of Proenca's dictionary seem to have been available in the last century in India itself.§ The present writer found in 1954 a copy of this dictionary in the Vatican Library, a copy which originally belonged to the Library of the Sacred Congregation de Propaganda Fide. The editors of the Madras *Tamil Lexicon* were unable to trace a copy, and though mentioning this work, had no possibility of utilising it in the composition of the lexicon.¶

05. Proenca's introduction is of very great interest to the historian of Tamil lexicography, and is therefore given as an appendix to this article. The compiler was far from feeling that he was undertaking a definitive work in Tamil-Portuguese lexicography. He was aware of his limitations, since he had begun the study of Tamil only in 1653, that is, thirteen years before his death, and having not had the opportunity to work in places like Tuticorin and Jaffna, where local usages were many and of particular interest to Catholic missionaries since these places had flourishing Catholic communities.

06. The dictionary was revised by other missionaries. The Censors who went through the work prior to publication are said to have been familiar with the Tamil language and worked in the Tamil districts for several years. Those who revised the Dictionary are said to be Fathers Anthony Pereira, Velerian Cataneo, John de Maya and "other missionaries".*

07. The method followed by Proenca, in his compilation of the Dictionary, are stated by him in his introduction. He collected the words from all previous manuscript dictionaries, presumably Tamil-Latin and Tamil-Portuguese. To these he added other words found by analysing the works of Robert de Nobili (fl. 1620) and Manuel Martins (fl. 1634). He

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‡ Brief sketches of the literary works of these missionaries may be had in PERERA, S. G., The Jesuits in Ceylon, Nobili Press, Madura, 1941.

§ Ferroli, D. The Jesuits in Malabar, Vol. I. Bangalore City, 1939. p. 470.

¶ TAMIL LEXICON—University of Madras, 1936. Introduction pp. XXXVI-VII.

* See *Journal of the Asiatic Society of Bengal*, (new series) Vol IX, 1913. pp. 149–171. Earliest Jesuit printing in India, from the Spanish of the Rev. Cecilio Gomez Rodeles, S.J., Translated by the Rev. L. Cardon, S.J., and edited by Rev. H. Hosten, S.J.

read also many books written by the natives, elucidated meanings by consulting natives learned in Tamil, and added words collected by conversing with them in Tamil.

He deliberately included in his dictionary only a limited number of words pertaining to literary Tamil but many words of colloquial Tamil, including words peculiar to the usage popular among "inferior" social classes and the rural population. The words peculiar to the Jaffna kingdom, he was able to collect from the manuscript dictionary of Ignacio Bruno, and the words peculiar to the pearl fishery coast of South India, he collected by analysing the work *Flos Sanctorum* of Henriquez which abounded in the dialectal peculiarities of that area.

08. For words of more standardised usage, he relied on the purity of the language as spoken in the Pandyan kingdom and in the Marawa country. Since Brahmin usage was considered respectable by the society with which he came in contact, he included words used by them and the pronunciation affected by them. But he did not include many words of poetic usage since these could be learned by those who desired greater proficiency or wished to compose poetry, from the manuscript dictionaries of poetic usage or "high" Tamil. Proenca's was a more practical approach, to provide a handy dictionary to Portuguese missionaries learning Tamil for purposes of ordinary, evangelical ministration. A difficulty in giving precise meanings to words was, says Proenca, not only his insufficient knowledge of the language but also the conflicting opinions among natives regarding meanings of specific words.

09. Proenca did not choose the easier way of transliterating Tamil words into Roman, but he did follow to a certain extent the order of the Roman alphabet in listing his Tamil words, partly for easier reference by the foreign missionaries, and partly since one Tamil grapheme might stand for a plural number of Latin letters as expressed in Portuguese pronunciation, e.g. க as in காம (கஜம்) might stand for |*ca*, | *cha*, | *ja*. | In these instances of plural phonemic value given to one Tamil grapheme, the dictionary designates which of the corresponding Portuguese phonemes is the equivalent. Portuguese phones corresponding to the Tamil ones had been noted by Portuguese speakers since the beginning of the 16th century, and therefore it is not surprising that Proenca reaches a fair measure of accuracy regarding tongue position in the pronunciation of phonemes peculiar to Tamil. (See preface)

1.0 Proenca's introduction enumerates the Tamil symbols and gives the Roman letter or syllable which corresponds to the Tamil sounds. The author points out the manner in which Tamil sounds unfamiliar to Europeans are produced, the location of the tongue with regard to the palate for the retroflex *l*, *d* and the alveolar *l* and *n*. He notes there are no distinctive symbols for the long *e* (எ) and the long *o*. (ஓ)

1.1 The movement to preserve Tamil sounds and Tamil words free of Sanskritic influence is not a movement born in the present century, but has been a trend throughout the history of Tamil Nad's contact with Sanskrit. There is evidence for the 17th century from Proenca's reference

to purists or pure Tamils (os Tamuis puros) who avoid the vocabulary and the phonology of Granta. He also provides evidence for the same century of the trend towards Sanskritisation among learned Tamils who affected imitation of Brahmin diction and Brahmin enunciation.

1.2 There are altogether 16,546 separate main entries against which meanings are given in Portuguese words. What some lexicographers might not treat as separate entries, Proenca does. Words which are given as subsidiary entries under one main entry, have not been counted as separate entries.

Therefore the total of nominal, verbal, participial, adjectival and compound forms and idioms in the dictionary, if counted single and separately, would make a total vocabulary much larger than the figure 16,546.

1.3 The number of entries under letters corresponding to the Tamil vowels and consonants are as follows with the corresponding pagination. The order given below is the alphabetical order followed in the Dictionary, and the pagination is the one introduced by considering the title page as page 1. Pages 1 to 8 contain the title page, the approval of the Censors, of the Jesuit Provincial, and of the Supreme Tribunal of the Holy Inquisition, Goa. Pages 9 to 19 contain the Introduction.

| LETTERS | | PAGES | MAIN ENTRIES |
|---|---|---|---|
| அ | A | 20 — 63 | 1383 |
| ஆ | A | 63 — 75 | 367 |
| ப | B | 75 — 79 | 114 |
| ச | C | 79 — 80 | 25 |
| த | D | 80 — 84 | 168 |
| எ | E | 84 — 96 | 408 |
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| ச | I | 122 — 125 | 108 |
| ல | L | 125 — 128 | 89 |
| ம | M | 128 — 170 | 1280 |
| ந | N | 170 — 197 | 869 |
| ஞ | — | 197 — 198 | 17 |
| ஒ | O | 200 — 208 | 306 |
| ப | P | 208 — 275 | 2125 |
| க | Q | 275 — 350 | 2388 |
| ர | R | 350 — 356 | 175 |
| ட | — | 356 — — | 22 |
| ச | S | 356 — 367 | 374 |
| த | T | 367 — 414 | 1558 |
| உ | V | 414 — 435 | 685 |

| LETTERS | | PAGES | MAIN ENTRIES |
|---|---|---|---|
| வ | V | 485 — 488 | 1499 |
| ச | X | 488 — 541 | 1866 |
| | | | 16546 |

1.4 The words are listed under each Tamil and Portuguese as given above. But under the particular letter, the Portuguese alphabetical order is found. Thus under A, words with *ab* sounds come first, then *ach* sound initials, then *ag, al, am* initials etc.

1.5 As a sample of early Tamil typography this dictionary is inferior to the *Flos Sanctorum* of 1584. The type is not as clear and the quality of the paper gives it a smudgy appearance; the paper is very transparent. Photostats obtained from a microfilm have not been as clear or as easy to read as those obtained from a microfilm of the *Flos Sanctorum*. The Tamil portions were engraved on wooden blocks while the Portuguese was printed in movable type. The wooden blocks got worn out by use.

1.6 The dictionary was printed in the press set up by the Jesuit Fathers at the College Madre de Deus, in Ambalacat, Malabar, now Kerala. The printer was a native Indian, Ignacio Aichamoni probably Accamani, அச்சாமணி. The press is called the Tamil Press of the Province of Malabar—"Na imprensa Tamulica da Provincia do Malabar, por Ignacio Aichamani impressor della, Ambalacatta em 30. de Lulho 1679 annos". There appears to have been a separate press for Syriac and Malayalam at Vaipicota.

1.7 The orthography of the dictionary represents the Tamil and Portuguese orthography of the seventeenth century. The consonants have no *pulli* or dot; the *r* has no elongation and looks liks ா; the long *e* and *o* are not distinct from the short *e* and *o*; the double looped *kombu* has not been introduced; the cacuminal *r* has only one loop instead of the double loop as at present. The orthography is substantially of the same pattern as that used in the Tamil books printed a hundred years earlier in the sixteenth century. The orthographic reforms introduced by Beschi were yet to come about fifty years later.

The spelling varies, and the compiler and the sources which he used, seem to have been dependent to a large extent on reproducing sounds as heard in the speech of rural districts. Therefore there are several examples of substitution of ṟ for ற, and ண and ன or vice versa, and of violations of the rules of sandhi.

1.8 Note on the Portuguese orthography, by Prof. Edgar C. Knowlton.

If we compare Proenca's spelling with Portuguese orthography as presented by Edwin B. Williams, *From Latin to Portuguese* (2nd ed., Philadelphia, 1962), pp. 19–28, we see a number of features particularly mentioned by Williams, and others as well. Chronologically, Proenca comes in the "etymological period", but in general words are spelled in

accordance with their sound rather than in accordance with real or supposed Greek or Latin etyma. Common sense characterizes Proenca's orthography, which is fairly consistent, and free from exaggeration.

The use of a long *ſ*-like *s*, the appearance of the til over the second vowel of a diphthong (for which occasionally two accents or a diaeresis may be found), and the introduction of numerous Latin words are features especially noteworthy.

Examples of Proenca's spelling differing from modern Portuguese new orthography which illustrate features dealt with by Williams are as follows:

(A) Confusion of Graphs (Williams, pp. 20–21)

1. Use of *qu* for *c* or *c* for *qu*
   *quoalho* (426) as well as *coalho* (426) for *coalho.*
2. Confusion of *i, y,* and *j*
   *cysne* (37) for *cisne, ianeiro* (258) for *janeiro, iornal* (346) for *jornal, meyo* (388) for *meio.*
3. Confusion of *u* and *v*
   *pouoacao* (46) for *povoacao,* vza (211) for *usa, chaue* (409) for *chave, insensiuel* for *insensivel* and *reuerencia* for *reverencia* on sample page.
4. Confusion of *m, n,* and til or diaeresis
   *gran* (45) for *grao, dize* (45) for *dizem, hu* (47) for *um. birreto* (52) for *birrento, co* for *com* on sample page.

(B) The Use of *h* (Williams, pp. 21–24)

1. Use of *h* before initial vowels:
   *hum* (24) for *um, he* for *e* on sample page.
2. Other examples of *h*
   *athe* (114) and *a the* (114) for *ate*

(C) The Use of Double Consonants (Williams, pp. 25–26)
*aquillo* (22) for *aquilo, estrella* (62) for *estrela, applicado* (119) for *aplicado* but *aplica* (130) for *aplica, collo* (126) for *colo, capello* (171) for *capelo, delle* (211) for *dele, peccados* (217) for *pecados, sacrifficio* (363) fo *sacrificio.*

Further interesting graphic features include:

(D) Interchange of Graphs

1. Use of *z* for *g*
   indulzencia (45) for *indulgencia,* found also as *indulgencia* (47).
2. Use of *s* for *z* and *z* for *s*
   *pezo* (112) for *peso, disem* (126) for *dizem, Cosinha* (142) for *cozinha, busina* (150) for *buzina, vza* (211) for *usa, arais* (472) for *a raiz.*

3. Use of *s* for *c*, *ss for c*
*serta* (46) for *certa, sincouenta* (192) for *cincoenta,* sinco (426) for *cinco, passo* for *paco* on sample page.

4. Use of *g* for *j*
*sogeito for sujeito* on sample page.

5. Use of *r* for *rr*
*guera* (64) for *guerra.*

6. Division and Non-division of Words
*athe* and *a the* (114) for *ate; a inda* (331) for *ainda, denoite* (352) for *de noite; de pois* (373) for *depois; arais* (472) for *a raiz.*

7. Metathesis or Shift of Position of *r*
*perterito* (211) for *preterito*; *treceira* (457) for *terceira.*

8. Examples of Non-Standard Spelling of Vowel or Diphthong
*may* (41) for *mae, honerifico* (62) for *honorifico; fruita* (146) for *fruta, pera* (192) *para, oitubro* (309) for *outubro, doirado* (338) for *dourado, sogeito* for *sujeito* on sample page.

9. Use of Til in Abbreviation
*q* (128, 334) *for que.*

This list makes no attempt at completeness. It perhaps should be said that some of these spellings as well as those which are transliterations of Tamil words could be studied for the light they might shed on details of seventeenth-century Indo-Portuguese.

1.9 Here is the reprint in modern type of a page of the Dictionary, page 74 in our numbering. Entries are in double column.

ஆவிககிறது—Desejar. (To desire)

ஆவிககுகை—O desejar (The desiring)

ஆவு—Vaca. (Cow)

A x.

ஆசநதி—Tumba, ou charola dos defuntos. (Tomb, or litter for the dead)

ஆசனம—Assento aliquando traseiro, modeste (Seat *sometimes* rump *modestly*)

ஆசனனம—Presenca, assistencia. (Presence, attendance).

ஆசனனன—Proximo, presente, assistente. (Next, present, in attendance).

ஆசான—Quod ஆசசரியன mestre. (Because) (master)

ஆசரனை—Veneracao. (Veneration)

ஆசனனை—Quod ஆசனனம—vt supra. (Because) (as above)

ஆசரியன—Quod. ஆசசரியன mestre. (Master) (Because)

ஆசறய—C. de sogeito. (T)hing of a subject.

ஆசறயாதாரம—Sogeito. (Subject)

ஆசறயம—Idem. The *Same*

ஆசாபாசம—Desejo, quasi (Desire, *as it were*)
desiderij vnio. (*Unity of desire*)

ஆசாதனம—Quod ஆசசாதனம (Because)

ஆசாரககுறற—Falta moral (moral fault (lack)

ஆசாரம—Costume politico, ou policia, com que se trata, item porta ou templo, item cortesia, co பணணுகிறது fazer cortesia, reuerencia.
(Political custom, or policy, with which one deals, *likewise* gate, or temple, *liksewise* courtesy, with பணணுகிறது to make a bow, reverence.

ஆசரிசச—C. que celebrou, ou celebrada, festejada. (Thing) which took place, or was celebrated, feasted over.)

ஆசரிபபிககிறது—Fazer celebrar, & c. (To cause to celebrate, *etc.*)

ஆசரிபபு—Celebridade (Celebration)

ஆசரிககிற—C. que celebra. (Thing) which celebrates)

ஆசரிககிறது—Celebrar, guarder os costumes, ou festas, item tratar co cortesia, honrar. (To celebrate, preserve customs, or feasts *likewise* to treat with courtesy, to honour)

ஆசரிசசுகைக—O tal celebrar. (Such celebrating)

ஆசாரி—Carpenter

ஆசாரியன—Quod ஆசசாரியன (which)

ஆசெதனம—Idem: subst. (The *same:* subst (antive).

ஆசிசச—C. desejada. (Desired t(hing).

ஆசாரியககுறற—Falta moral (mora fault (lack).

ஆசாரவாசல—Porta principal do passo (Principal gate of the passage/palace)

ஆசாரன—H. bem acostumado, politico cortezao. M(an) well accustomed, politician, courtier.

ஆசை Desejo, co படுகிறது desejar (Desire, with To Desire)

ஆசெதனா—C. insensiuel, que naonne viuente, como pao, & c. (Insensible t(hing) which is not living, like wood, etc.

Latin words translated are underlined in the English Translation. Compare with photographic reproduction of this page to note the orthographic peculiarities of the period —ா for ர, ெ for ே, absence of pulli etc.

ஆசிக்கிறது. Desejar.
ஆசிக்குதை. O desejar.
ஆவு: Vaca.

## A x.

ஆசந்தி Tumba, ou charola dos defuntos.
ஆசனம். Assento, aliquando traseiro, modeste.
ஆசன்னம். Presença, assisten cia.
ஆசன்னன். Proximo, presente, assistente.
ஆசான். Quod ஆசாரியன். mestre.
ஆசார், Veneraçaõ.
ஆசனம். Quod ஆசனம். vt supra.
ஆசிரியன். Quod ஆசாரியன். mestre.
ஆசறு. C. de sogeito.
ஆசறுமானம். Sogeito.
ஆசாமம், Idem.
ஆசாபாசம். Desejo, quasi ஆசையும் ஆசையும் பாசம். desiderij vnio.
ஆசாரம். Quod ஆசாரம்.
ஆசாரக்குறை. Falta moral.
ஆசாரம். Costume politico, ou policia, com que se trata, ite in porta, ou alpendre do passo, ou templo, item cortesia, cõ பண்ணுகிறது. fazer cortesia, reuerencia.
ஆசரித்த. C. que celebrou, ou celebrada, festejada.
ஆசரிப்பிக்கிறது. Fazer celebrar, &c.
ஆசரிப்பு Celebridade.
ஆசரிக்கிற. C. que celebra.
ஆசரிக்கிறது. Celebrar, guardar os costumes, ou festas, ite mã tractar cõ cortesia, honrar.
ஆசரிக்குதை. O tal celebrar.
ஆசாரி. Carpinteiro.
ஆசாரியன். Quod ஆசாரியன்.
ஆசாரியக்குறை! Falta moral.
ஆசாரவாசல். Porta principal do passo.
ஆசாரன். H. bem acostumado, politico, cortezaõ.
ஆசை. Desejo, cõ படுகிறது. desejar.
ஆசேதனம். C. insensiuel, que naõ hé viuente, como pao, &c.
ஆசேதனம், Idem: subst.
ஆசித்த. C. desejada.

2.0 The following 113 words are a random sampling from the 44 pages which contain the 1383 entries beginning with the short 'A'. They are reproduced in modern orthography. The spelling also indicates that the compiler has had to rely sometimes exclusively on the spoken language of people in the Coastal districts. The numbers within brackets indicate the page in the serial numbering

| | | | |
|---|---|---|---|
| அதிரசம் | (24) | அங்காடிக்காறன் | (43) |
| அகமலன் | (25) | அங்குலம் | (43) |
| அகம்படியான் | (25) | அங்குசம் | (43) |
| அசடு | (26) | அங்குதன் | (43) |
| அய்யாயிரம் | (26) | அப்பம் | (43) |
| அல்குல் | (29) | அப்பன் | (43) |
| அல்லி | (29) | அப்பச்சி | (43) |
| அளம் | (30) | அப்பாடா | (43) |
| அழகன் | (30) | அப்பாக்கியன் | (43) |
| அழகிபவர்ணன் | (30) | அப்பாவி | (44) |
| அபர் . . . ஆடுகிறது | (32) | அப்பிளம் | (44) |
| அமவாசி | (33) | அப்பிறம் | (44) |
| அம்பலம் | (33) | அப்பிறமாணிக்கம் | (44) |
| அம்பட்டன் | (34) | அப்பு | (44) |
| அம்பி | (34) | அரிவாள் | (48) |
| அம்புலி | (34) | அரிவரி | (48) |
| அம்மன் | (34) | அருமாந்த | (48) |
| அம்மணம் | (34) | அருளிச்செய்கிறது | (48) |
| அம்மாமி | (35) | அரும்பு | (49) |
| அம்மானை | (35) | அருவி | (49) |
| அம்மி | (35) | அரூபி | (49) |
| அம்சம் | (35) | அறம் | (49) |
| அந்தணர் | (35) | அறன் | (49) |
| அந்தரம் | (36) | அறனை | (49) |
| அந்தி | (36) | அறவே | (50) |
| அனல் | (36) | அறியாமை | (50) |
| அனைவரும் | (37) | அறிக்கை | (50) |
| அன்னை | (37) | அறிவாளி | (50) |
| அன்புடையான் | (37) | அறிவிப்பு | (50) |
| அனுதாபம் | (39) | அற்பசி | (51) |
| அனுபந்தம் | (37) | அஸ்திவாரம் | (57) |
| அனுபவம் | (37) | அறுஞன் | (52) |
| அனுருபகாரணம் | (39) | அரைஞாண் | (52) |
| அணிவிரல் | (40) | அறுவறி | (52) |
| அண்றைக்கு | (40) | அடலை | (52) |
| அண்றைவி | (40) | அடலை முடலை | (52) |
| அண்டம் | (41) | அடம்பன் | (52) |
| அஞ்சல் | (41) | அடப்பன் | (53) |
| அஞ்சல்க்குதிரை | (41) | அடைக்கலம் | (54) |
| அஞ்சலி | (41) | அடைகோட்டை | (54) |
| அங்கம் | (42) | அடே | (55) |
| அங்கனியாசம் | (42) | அடிக்கபு | (55) |
| அங்கசாலை | (42) | அட்டை | (56) |
| அங்காடி | (43) | அடுப்பு | (56) |

| | | | |
|---|---|---|---|
| அடுக்களை | (56) | அவிசுவாசம் | (60) |
| அஸ்தமானம் | (56) | அசடன் | (61) |
| அஸ்தசுரம் | (57) | அசடி | (61) |
| அத்தம் | (57) | அசாத்தியம் | (61) |
| அத்தாள் | (57) | அசைநிலை | (62) |
| அத்திமரம் | (57) | அசுபதி | (62) |
| அவதரிப்பு | (57) | அசுகுனி | (62) |
| அவதானி | (58) | அசுரன் | (63) |
| அவதாரம் | (58) | அஷ்டமி | (63) |
| அவதி | (58) | அஷ்ரம் | (63) |
| அவநம்பிக்கை | (58) | அக்ஷராப்பியாசம் | (63) |
| அவிபல் | (59) | | |

The above sampling of words indicate that the dictionary is valuable to several branches of Tamil Studies related to the seventeenth century.

Proencas dictionary is the great landmark for the 17th century. This dictionary was followed in the 18th century by the manuscript dictionary of Father Bourges, S.J., and the manuscript dictionaries of Joseph Constantine Beschi, the *Sathur Akarati* in Tamil, and the *Vulgaris Tamulicae linguae dictionarium Tamulico-Latinum* which contains 8541 main entries and 10,628 subsidiary entries, a total of 19,169 words and idioms. This dictionary is an excellent collection of colloquial Tamil words, phrases and idioms and contains several references to dialectical peculiarities of different regions of the Tamil Country.

The printing press in Tranquebar offered to print Beschi's colloquial dictionary, but for some reason did not do so. The dictionary was not printed until, 1882. John Philip Fabricius and John Christopher Breithaupt published in 1779 their dictionary: "A Malabar and English Dictionary wherein the words and phrases of the Tamulian language, commonly called by Europeans the Malabar language are explained in English", (pp. 185). It contained 9000 main entries. This was enlarged to 37,000 entries by Rottler, and to 67,000 entries by Winslow, both of whom referred to Fabricius Dictionary as the "old dictionary" "*A Dictionary of the English and Malabar languages" of 280 pages followed in 1786.*†

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† LEHMANN ARNO. It Began in Tranquebar, Christian Literature Society, Bombay, 1956, page 160.

# Preface to the Tamil—Portuguese Dictionary, 1679

*Translated by*

EDGAR C. KNOWLTON JR. AND
XAVIER S. THANI NAYAGAM

Dedicated to the Fathers Preachers of the Gospel, who speak to Tamilians, by Fr. Antao de Proenca, of the Company of Jesus, Missionary of the Mission of Madura.

To the Pious and Zealous Reader:

I undertake the work, which all those wish to see published, who, inspired by zeal for the salvation of souls, apply themselves to the study of the Tamil language, without which little or no apostolate can be achieved in the various Kingdoms of this East, where it is current. And in as much as the vocabulary of a language is the primary help in knowing it, all wish to have one of the Tamil language, and many have even attempted to compile one. With the special desire to encompass the rich abundance of this language, and also to satisfy the wish of many and to serve all, I have made up my mind to begin this work, which I hope with God's favour to see completed in some way or other. This work will be more complete than other dictionaries, more precise as regards the equivalents of the words and their definitions and purer in the choice of words.

I promise to list a greater number of words, because of additions to those found in other vocabularies, principally in the one composed with tireless endeavour in the course of more than thirty years by Fr. Ignacio Bruno (who later twice governed this Province). This I have read over and over again despite its vastness,—a work that would deserve everlasting remembrance even if either the Portuguese or the Tamil language were native to the author. In addition to including the words of this vocabulary, in comparison with which some others in circulation (and I have seen them also) are like pools compared to the sea, I have entered all those found in the works of Fr. Robert Nobili and of Fr. Manuel Martins, books through which we, who work in this mission, learn the best speech. For this purpose I have also read many books of the natives; finally, I have added those words which I have acquired or am acquiring by talking and dealing with the natives. Because of taking them from books, I promise more exact equivalents, for herein can be seen better their vigour and force; as regards other words, I have profited by consulting with learned men. I promise greater purity of the words because I am writing this work in the Kingdom where they are best chosen and purest; and also because I took most of them from the books mentioned above, wherein are found only well-chosen words, which can be used in any sort of serious conversation.

But I caution that I do not promise such a copious vocabulary as to exhaust the Tamil language (since the books in prose, wherefrom alone one can take those words which serve for practical use, are so rare). Only by the study and labour of many years and by many research-workers can they be completely included. Neither do I promise such precision of meaning as to eliminate the need for maturer consideration, for as regards many words, it is very difficult to give the exact meaning, and only one very well versed in both languages can do it well; and I, having started this vocabulary in the very first year when I began to learn the language, which was in 1963, do not even to-day have such a fund of knowledge of Tamil as to be able to give definite decisions about all the words, especially when after consulting the natives themselves, I have found them in disagreement and with conflicting opinions. I do not doubt that there will be found here many words, the meaning of which will have to be changed or made clearer later on. Regarding the purity and dignity of the words (*pureza e alteza de palavras*), I well understand that it would be better to include both high and low, pure and corrupt, in accordance with the usage of the various classes of people, so as thus to meet better the range of the language, with particular indication of words used by humble and rural people, and those current only on the Coast* and in the Kingdom of Jaffanapatam, especially since this vocabulary is intended for the use of priests in that Kingdom and on the Coast. But in as much as to include words current only in those places would require a few years of residence there, I leave this research for another occasion. Nevertheless, I shall include those I can collect from the *Flos Sanctorum* printed on the Fishery Coast and from the vocabulary of Fr. Ignacio Bruno prepared in Jaffanapatam, and finally those which are current in this Kingdom of Madura among the lower classes, as far as I have been able to collect them. I shall leave out also poetic words (of which the vocabulary of Fr. Ignacio Bruno is full) because they are useless for practical purposes or for prose, and the Tamil poets have their own vocabularies for them, in which those who are interested and might wish to compose verses may find them. But I include many Sanskritic words, both for the sake of those who read the books of Fr. Robert (Nobili) in which they are numerous, and also because they commonly occur in the ordinary conversation of the Brahmins, whose language is more elevated, and whom Tamilians, who consider themselves learned and wish to speak seriously and with care, try to imitate. All these varieties of words we shall differentiate by their signs.

## Order followed in this vocabulary

I thought of writing this entire work in Portuguese characters, inserting the Tamil ones wherever ours cannot indicate the sounds. It seemed to me that by using the former, I would facilitate reading and looking up words, and by using the latter I would further correctness of pronunciation, convincing myself that thereby it would be more pleasing chiefly to those who do not wish to take a little trouble to learn to read Tamil characters.

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* Coast is the Pearly Fishery Coast, or the South Eastern Coast of South India.

But as I would in this way be yielding to the lazy and would not be encouraging the interest of those who wish to know how to write any words with the correct letters, I did not give in to these thoughts. Moreover, for those who will be reading Tamil books only, this method will prove useful. But I neither fully rejected nor altogether adopted this idea, because while writing everything in Tamil characters I follow the order of the corresponding letters of the Portuguese alphabet, and so, although the letters are Tamil, the (order of) arrangement is Portuguese.

The first reason that prompted me to follow this order was the ease it afforded in looking up words, because vocabularies arranged in alphabetical order were devised so that words looked for might more easily be found. And the better arrangement the vocabulary has, the easier it is to achieve its purpose. It seems evident that the order which I follow will aid in the searching for words; since I am preparing this vocabulary only for priests, it is clear that in as much they know by heart and as natural (to them) the Portuguese alphabet and the Latin, it will be easier for them to look up the words in the order of their own alphabet, thereby dispensing with the need of committing to memory the Tamil alphabet and the order of its letters so perplexing and contrary to our own with the variety of *n*'s, *r*'s and *l*'s (the knowledge of the value of each of them being enough). Against this reason there is one instance, namely, that the other vocabularies, even when written for Latins, always follow the order of the alphabet of the language in which they are written, as can be seen in Greek or Hebrew; wherefor it would seem better that, following the example of the others I should not leave the natural order demanded by the language and characters in which I write, just to avoid a little work in learning by heart a foreign alphabet, which those who want to use the Greek or Hebrew vocabulary do study. And all the more so, because by continually searching, the order of the Tamil letters will easily become familiar, and this having been attained, there will not be any difficulty in looking up words. To this question, which I confess made me waver many times, I reply that in the other alphabets there are not the perplexity and variety of letters, so contrary and barbarous to our pronunciation, as there are in Tamil (as we shall see in the second reason); therefore, I have decided not to follow the example of the others. As for my deviating from the natural Tamil order, I answer that I am not writing this for Tamilians, but for the Portuguese, for whom the natural order is the one that I follow, all the more since the order which is most natural for the vocabulary is the one that is easiest.

The second reason that prompted me to follow this order is the variety and barbarity of the letters of the Tamilians, who for want of enough characters, have several pronunciations for the same letter, as one may see in the letter, ச which serves now for *cha*, now for *xa*, and at other times for *sa* or *ja*. If one were to put in one place all the words beginning with this letter, you can well see the confusion that would arise regarding pronunciation, which is avoided by placing the words that are to be pronounced as *cha* under our *C*; those that will be pronounced *xa* under our *X*, etc. All the above may be seen in the word சாம* which can be

* சூம்

read in four ways, i.e. *churam, xuram, juram* and *suram*; the first two pronunciations mean nothing, the third name "fever", and the fourth "voice". The same is seen in the letters ச, க, ப for the word காயம் may be read as *cayam* or *gayam*, the first meaning "body" and the second "wound". The word தண்டு may be read as *tandu* or *dandu*, the first meaning "stalk" and the second "army". The word பாதை may be read *padey* or *badey*; the first means "road", the second "torment". One sees at a glance that to teach in order to distinguish these various ways of pronouncing the letters, the method I use should be adopted.

But this second reason also has one thing against it, namely, that the division indicated above is all right for those who know the correct pronunciation; those who know that it is pronounced *x* will look up the word under *X*, and what is pronounced *l* will be looked for under *L*, etc. But those who read books and come upon a word beginning with any of the aforesaid letters and do not know their value, e.g. whether ச is *xa* or *cha*, whether த is *t* or *d*, and so forth, will have to search under all these letters in the vocabulary in order to discover the meaning of the word in question. It is clear that this impedes facility in searching. It would be easier to put in one place all the words according to the Tamil order, with special dots, or signs to meet the confusion and variety of pronunciation. We answer that if we wished to differentiate these letters by new signs, it would amount to forming new characters, and so for the letter ச alone, which has four different pronunciations, we should need to insert four kinds of dots, lines, or other signs, in addition to some general ones, about which we shall explain later on. To avoid confusion in searching, we shall put all words beginning with ச under our *X*, because this is the most universal pronunciation, and shall refer to their respective places those which should be pronounced as *s* or *j* or *ch*; those that begin with க we shall put under the letter *Q* for reasons which we shall state in that place; those beginning with த under *T*; those beginning with ப under *P*, referring to *G*, *D* and *B*, those words having such pronunciation; thus, while providing ease in looking up the words, without the confusion of so many signs, the words remain separated in their respective places. Let not anyone say to me that this implies many references and repetitions, for it is better to repeat than to perplex, and better to find one word in two places rather than not to know its correct pronounciation, all the more so since the definition, phrase, and erudition, which in many instances are inserted, are not repeated but are referred to the proper place; moreover, not all words need be repeated, but only the principal ones, which are listed in their correct places accompanied by their derivatives. Besides this, what words are placed under the letters *C, S, I, (J), B,* and *D,* are so few that their repetition under the letters *X, Q, T* and *P* does not take up much more space.

## Concerning the form, value, and pronunciation of the Tamil characters

### VOWELS

| அ | ஆ | இ | ஈ | உ | ஊ | எ | ஐ | ஒ | ஔ |
|---|---|---|---|---|---|---|---|---|---|
| a | à | i | i | u | ù | e | ay | o | au |

Explanation of these vowels presents no difficulty, because they correspond to ours, but have as their peculiarity the differentiation between long and short values, especially as regards the vowels *a* and *i*, and *u*; with *e* and *o* the same figure is used for the long and the short values. The language also has the diphthong *ay* formed from short *a* and *i*, although the sound tends more toward the *e* than the *a*. And the characters ஐ and ஔ are seldom used, because there are few words which begin with these diphthongs; moreover, these diphthongs assume other forms when they occur in the middle of a word, as we shall soon see; ஔ is made up of short *a* and *u*, but it is not so common as the first diphthong even in the medial position. When the diphthong does occur, in writing it they use another form, as is also the case with ஐ in the initial position. All the characters of the vowels mentioned above are not used except at the beginning of the word, when it begins with a vowel; for the medial vowels we have signs and distinctions, which we shall explain later.

## CONSONANTS

| க | ங | ச | ஞ | ட | ண | த | ந | ப | ம | ய | ர | ல | வ | ழ | ள | ற | ன |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| q | | ch | nh | | ń | t | n | p | m | y | r | l | v | l | l | rr | n |

The letter க corresponds to our *q* or *c*. Sometimes it is used as *g*, especially when it is written singly in the middle of a word.

The pronunciation of the letter ங is in itself very difficult. To explain it in some way or other, let us take our word *manga* and pronounce it up to the *n*, which, as I think, is not produced with the tip of the tongue, but (because it is before *g*) only by touching the palate with the base of the tongue, near the throat, keeping the tongue in that position without striking or pronouncing the *g*. If we strike that position of the tongue with *a* or with any other vowel, we shall produce the full value of the ங, But if anyone should not understand the pronunciation, let him disregard it, for this particular sound is of little consequence since this letter is rarely found preceding a vowel, but always occurs before க and then its pronunciation is very easy and natural for us, as seen in the word *manga*, which if we wish to write in Tamil letters will be ம, ங, க without having any other pronunciation but our usual one.

The letter ச by itself is called *ch*, but in writing sometimes serves as *s*, also sometimes as *x*, and other times as *j*, for want of characters which Grandam and Badaga have differentiated completely. Although some pure Tamilians do not want to or do not know how to pronounce it as *s* or *j*, they pronounce *x* not exactly but as mixture of *x* and *s* or of *s* and *j*. Inasmuch as the four sounds that this letter can have are all natural to us, it presents no difficulty.

The letter ஞ corresponds to our sound *nh* in the words *unha* or *castanha*. When in the middle of a word it occurs without a vowel, it will be found before ச or before another ஞ.

The letter ட is completely foreign to our pronunciation; but it is absolutely necessary to understand its natural sound, which is similar to the pronunciation of our *r*, but it occupies a higher position and is made

by striking with the tip of the tongue turned up slightly a spot where the plain and smooth surface of the palate begins. And whenever this letter is found doubled, டட the force with which it is struck is also doubled and it becomes like the sound of our *t* at the point described above, so that if one wants to reproduce these two sounds exactly, he must pronounce naturally our single *r* and our *t* and continue to raise the tongue and striking; if he strikes the rough surface extending upward from the teeth, then he will produce the correct sounds of ட and of டட, the first single and the second double.

The letter ண, which we call *n* of three eyes, is pronounced in the same position as ட, so that above our *r* we take the ட and above our *t* the டட. So starting on our *n* and raising the tongue let us pronounce ண. If it occurs medially without a consonant, it is always written before ட or before another ண.

The letter த corresponds to our *t*, although sometimes it stands for *d*, especially when it is single in the middle of a word.

The letter ந corresponds to our *n*, but is used only at the beginning of a word, or when in the middle of the word the *n* comes before த, in which case this ந is always used.

The letter ப corresponds to our *p*, protracted, although sometimes it is pronounced *b*, especially when it occurs alone in the middle of a word.

The letter ம corresponds to our *m* without any difference.

The letter ய is our *y* and is considered a consonant, and rightly so, such as we pronounce in the words *Mayo, Maya,* and in the Spanish *yà, yò.*

The letter ர (ரு) is our single *r*, as in *Vara, Vira,* etc.

The letter ல is our *l*.

The letter வ is our *v* consonant, as in *Vamos, cava,* etc.

The letter ழ which we call thick *l* is pronounced by turning the tongue completely, as far as it can go, and by touching it slightly to the palate; if the tongue does not touch the palate but remains, as it were, in the air, by folding it well and immediately turning it, all the better.

The letter ள which we call curved *l* is pronounced as *l*, in the position which we have indicated to use when pronouncing ட. This letter (and the following ones) is never written at the beginning of a word; neither is there any word beginning with this letter or with those which follow.

The letter ற corresponds to our double *r*, as in *torre, morra,* etc. If this letter is doubled (றற) it produces a different sound, which we can supply very well with the simple and natural sound of our double *t* (*tt*), even though the pure Tamilians give to it a particular inflection, which the Brahmins dispense with; also there is another sound which they produce when this letter occurs after ன as என்று, which the Brahmins pronounce as our double *n* (*nn*) : *Ennu,* and so there is no need to bother about the

special inflection which the pure Tamilians give to these two pronunciations; in the first case they pronounce it as double *t*, and in the second as double *n*.

Finally, the letter ண corresponds to our *n*, but it occurs only in the middle or at the end of a word, and in this respect it differs from—.

Here ends the explanation of the simple letters, which when school children name them, they say them as vowels: *a*, as *ana, avana, i* as *ina, iana*, etc., and the consonants are named as *ca ana, ch ana pa—ana*, etc. Avoiding this method, we may designate them strictly by their sounds alone, *e.g. a à, ı ì*, etc., and the consonants, *ca, cha, ta, ma*, etc. But we may wish to speak in a more polished manner, like the Brahmins, in which case we might say *agàram, àgàram, igram, igàram* and for the consonants *chagaram, tagaram, etc.* Similarly with the compounds, e.g. *Tigàram* for the syllable *tj*. *pugaram* for the syllable *pu*, etc.

# Antão de Proença's Vocabulario Tamulico Lusitano:

## Indo-Portuguese Elements

EDGAR C. KNOWLTON, Jr.

It is possible to read the Portuguese definitions in this Tamil-Portuguese dictionary by Father Antaõ do Proença from several stand-points with pleasure and profit. One soon becomes aware of the knowledge possessed by this seventeeth-century priest of Tamilian culture, pronunciation, orthography, grammar, and usage. Use is made by him of Latin for grammatical terms and also for meanings which might offend the modesty of a Portuguese reader. The details of orthography are also interesting, for instance, the consistent placing of the *til* or *tilde* over the second vowel, rather than the first, of a nasal diphthong. Likewise. the student's attention may be attracted by details of Indian mythology or of the astronomical terms which are among the special areas of knowledge touched on more than superficially in the vocabulary.

Perhaps most precious is the evidence afforded in the definitions that certain words were known and used by speakers of Portuguese in India. Not every word used in a definition need, it is true, reflect the existence of an exoticism in the vocabulary of overseas Portuguese speakers of the seventeenth century, but in general the likelihood is that the appearance of a word in the Portuguese definition means that the exoticism was known and used by such speakers.

The Tamil letter transliterated *c* in such dictionaries as the Lexicon (for details see Bibliography which concludes this paper) appears to have required special transliterations so that a Portuguese user of the dictionary would be guided to an understandable pronunciation of words like *matsam* and *matsariam,* and so full weight cannot be given such romanisations of Tamil words in Portuguese definitions. Often, though, an exoticism appears in the definition of some enti-

rely different word, and then the assumption is strong indeed that the exoticism is a genuine example of Indo-Portuguese. Other sources of information regarding India's Portuguese agree with the evidence of this dictionary in many cases.

A preliminary list of exoticisms from the Proença dictionary follows. Portuguese exoticisms are listed in alphabetical order. For each word listed, the following information is supplied: (1) at least one instance of the word, in context, quoted from the definitions of the dictionary; (2) the Tamil word for which the definition was given; (3) an indication of the relevant page in the dictionary. Brief comments with references to relevant listings or discussions of the various exoticisms follow; references are made by shortened title or author in accordance with the listings in the Bibliography with volume and page numbers as necessary.

1. ajam — "... ex ajam, ouelha..." (from ajam, sheep).

அசகாநந்தாம (60)

See Lexicon, I, 28, *acam*, the Tamil word for "goat" or "sheep." Note the use of Latin *ex*.

2. Ala maram — "A rais que o Ala maram lança dos ramos." (The root which the Ala marm extends from the branches).

விழுது (472)

See Lexicon, I, 247, *ālam maram*, Tamil for "banyan" and "tree."

3. aleà — "Aleà, Elefante femea." (Alea, female elephant).

பிடியானை (257)

See G.P. Malalasekara, *English-Sinhalese Dictionary* (Colombo, 1958), 298, under "elephant", where *aliah* is the first entry. See also C.E. Luard's translation of *Travels of Sebastian Manrique* (Oxford, 1927), I, 108, for this word, *aleas*.

4. **Ará** — See definition of *Ziuem* (under-*Xiuen*).

அர (45)

This is the Tamil word romanised.

5. aramanei — " Parte das colheitas, que usipera o aramanei." (Part of the harvests, used for the palace).

மெலலாரம (150)

See Lexicon, I, 121, for Tamil *ara-maṉai*, " palace ".

6. areca — " o que menistra areca, e betle." (the one ministering areca, and betel).

அடபபககாறன (53)

See HJ1, 25; HJ2, 35; Webster's 145, " areca." The etymon appears to be Malayalam *aḍekka* from *aḍai*, " close arrangement of the cluster " and *kay*, " nut."

7. aruore de pagode — " Serta aruore, que tem as folhas como èra, que os gētios adoraõ e chamaõ aruore de pagode." :" A certain tree, which has its leaves like (èra ?) which the heathen worship, and call pagoda tree ".

அரசு (46)

See Shorter OED. II, 1414,•s.v. " pagoda-tree," a name given to several trees, including the *Ficus indica*.

8. Axupati — " Senhor de caualos, titulo honorifico, Axupati." (Master of horses, honorific title, Axupati).

அசுபதி (62)

This is the romanisation of the Tamil word defined, one of those with the Tamil letter *c*.

9. Badagas — " Huma casta de Badagas, que se prezaõ de ser da geraçaõ do burro, e tem por honra acudir pelos burros.'

(a caste of Badagas, who take pride in being of the generation of the donkey, and consider it as an honor to help donkeys).

கவுண்டு (303)

See also proença 469, 511. See Dalgado, I, 76, *badagas, badegas,* derived from Tamil *vaḍagar;* HJ1, 34; HJ2, 46 s.v. "Badega," Webster's, 202, s.v. "Badaga."

10. Baju

"Hum modo de gibaõ, ou corpinho das molheres, que, lhes cobre so os peitos cõ mangas to o meyo do braço, bâju." (a type of jacket, or small bodice of women, which covers only their breasts with sleeves up to the middle of the arm, baju.)

ரவுக்கை (351)

See Dalgado, I, 81, *baju;* Silva Rêgo 116; HJ1, 35; HJ2, 46–47, "baďjoe, bajoo"; Webster's, 205, "baju." The word is derived from Malay *baju.*

11. Beliguim

"Beliguim, executor, do que mandaõ os juizes, e maniagares." (Beliguim, executor, ordered by the judges, and monegars.)

விடுமணியக்காரன் (478)

The word defined is close to Tamil *viṭṭu-maniyam* "stewardship." See Lexicon, VI, 3749.

12. betle

"o que menistra areca, e betle." (the one ministering areca and betel.)

அடப்பக்காரன் (53)

See Origins, 46 "betel," HJ1, 67–68; HJ2, 89–90; Webster's 259. The word may be derived from Malayalam *veṭṭila,* that is, *veru* and *ila,* "simple or mere leaf," if not from Tamil *veṭṭilei;* it is

the name of the leaf of the *Piper betel*. See also Proença, 313, 373, 412, 422, 449.

13. boy

"Carga de hum boy ..." (Load of a boy).

மறிகை (140)

See also Proença, 215, 303, 451. HJ1, 83; HJ2, 109–110, give "boy" as coming from Telugu and Malayalam *bōyi*, Tamil *bōvi*, name of the caste of palanquin bearers, for at least some instances of the word.

14. Bramana

"Bramana ruim, publica." (Low, public Brahmin women.)

அழிபிராமணததி (31)

See Shorter OED, I, 213, s.v. "Brahmin, Brahman," derived from Sanskrit, *Brahmana*. Also HJ2, 111–112. The Masculine plural, *brahmanes*, appears on p. 101 of Proença.

15. Brumâ

"Deus Brumâ" (God Brahma).

அயலன (26)

Also in Proença are found *Prumà* (37), *bruma* (158). See Shorter OED, I, 213 for "Brahma," the name of the God. (See also 78).

16. cabaya

"Vestido como roupeta, cabaya ..." (Clothing like a gown, cabaya).

சடடை (498)

See Dalgado, I, 158, *cabaia*, derived from Arabic *cabá*. Also HJ1, 105–106; HJ2, 137–138. The latter source suggests that the word came into Portuguese directly from Arabic, and into Malay from either Arabic or Portuguese. It is further stated that the word is not now used in India Proper, unless by the Portuguese.

17. Caca — "Caca, ou ameijoas marisco." (Caca, or marine shell.)

காக்காசசி (309)

See Lexicon, II, 840, *kākkācci,* "cockle," the Tamil word defined.

18. "Cachundei" — "Cachundei, huma confeiçaõ, que trasẽ na boca, fresea." (Cachundei, a confection, which they have at the mouth, freesia.)

காசக்கண்டை (305)

The first word of the definition is the romanisation of the Tamil word defined. See Webster's, 371, for "cachundei" as an English word (a pharmaceutical term), derived from Spanish *cachunde.* In a citation under "catechu," etc., HJ2, 173–174, gives a form "cachoonda." The etymology offered in HJ2 is that the word is ultimately from Kanarese *kāchu*, Tamil *kāsu.* Webster's 413, s.v. "catechu," gives Malay *kāchu* and Kanarese *kāchu* as etyma.

19. Caicol — "Caicol, vara de puxar o tone." (Caicol, pole to push the doney with).

தடக்கோல (205)

See also Proença, 313, where the Tamil word of which this is the Portuguese romanisation is defined; see Lexicon, II, 1100, for *kai-k-kōl,* "staff, walking stick."

20. cainho — "H. cainho, ou birrēto." (Stingy man, or canbankerous).

அறுமபன (52)

*H.* is an abbreviation of *Homem.* This word is not, strictly speaking, an exoticism. See Silva Rêgo, 120, where the word is listed as characteristic of older and overseas Portuguese.

21. Calao

"...he um calaõ..." (It is a kalam).

மாககால (*138*)

See Lexicon, II, 778, for *kalam*, a measure of capacity. This instance gives the word as part of the definition of another Tamil measure; see *maracais* and *marcàs*. See also Proença, 426.

22. camales

"Huma joya, que os camales poem na cabeça em figura de pauaõ." (A jeivel, which the camales put on their head in the shape of a peacock).

மயிலாா (*131*)

There are several words that are possibly relevant. See HJ2, 429-430, "hummaul," from Arabic *hammāl*, "porter"; Webster's, 1352, "kammalan," from Tamil *kammālan*, "artificer," Lexicon II, 761 and 764 for *karumakaṉ* and *karumaṉ*, respectively, "blacksmith"; and Lexicon, II, 76, for *kanaman*, with the same meaning. The connection with Tamil *kammālan* seems more likely.

23. Cambolym

"Manta, ou cobertor de cabelos de cabra, cãbolym." (Blanket, or cover of goat hair, cumbly.)

கமபிளி (*283*)

See also Proença, 329, *can bulim*, and 410, *cambolim*. This word seems not to be connected with English "cameline, camboline," derived from Old French *camelin*. See HJ2, 279, under "cumbly, cumly, cummul," meaning "blanket," derived ultimately from Sanskrit *kambala*. Portuguese *cambolim* is cited in this work. See also Webster's 643, "cumbly", with etymon given as Hindustani *kamli*.

24. Canaaor

"Huma casta de figos compridos, como os de canaaor." (A type of long figs, like those of Canara.)

மொராதனப்புழம் (153)

This probably is the place name "Canara", (HJ1, 117–118; HJ2, 152–154), properly *kannaḍa,* "black country," that is, the Dravidian *kar,* "black," and *nādu,* "country."

25. Carambula

"Huma fruita, pera caril na figura, como carābu-la gonsalí." (a fruit, curry pear (?) in shape, like the carambola gonsalí.)

பிறங்காய (260)

See HJ1, 122–123; HJ2, 160, "carambola," the fruit name derived perhaps from Marathi *karanbal,* or *karambela* (ultimately from Sanskrit *karmara*). See also Webster's 401, s.v. "carambola."

26. Caranes

"H. ou m. que mostraõ caranes o rosto carregado." (Man or woman that shows a forbidding countenance. Cf. Portuguese *carão,* "large, ugly face.")

மொடி (153)

H. and m. are abbreviations of *Homem* and *molher.* This word seems to be identical with the final part of the compound *moṭi-k-kāraṉ* (Lexicon, VI, 3384), an expression meaning "man with forbidding countenance, stylish man." There may be a connection with *karaṇa,* "the name of one of the (so-called) mixt castes of the Hindus, sprung from a Sudra mother and Vaisya father". See HJ2, 273–274, s.v. "cranny".

27. Carcupule

"Carcupule." (Corcopali).

கருவெபபுலை (sic) *(295/291)*

See HJ2, 254–255, "corcopali," the name of the fruit, *Garcinia indica.* A suggested etymon is Malayalam *koḍukka,* the fruit's name, and *puli,* "acid." Cf. also the reference to Forbes Watson's *List of Indian Productions,* where the *Garcinia cambogia* tree is equated with Tamil *karkapuliemaram* and Malayalam *kurkapulie.* The Tamil etymon seems tenable; *maram* is the Tamil word for "tree."

28. Caril

"Caril com mostarda, ou mostarda feita como uem a mesa." (Curry with mustard, or mustard prepared as it comes to the table.)

பசசடி *(208)*

Dalgado, I, 218, gives *caril,* "curry," as derived from Konkani, Marathi *kaḍhī,* or Malayalam-Tamil *kaṟi.* See HJ1, 217–219; HJ2, 281–283, s.v. "curry," where the etymon of Portuguese *caril* is given as Kanarese *karil.*

29. Cattamaroms

"... item remar dos cattamaroms." (also the rowing of catamarans.)

தொடுபபெண *(404)*

See HJ1, 132–133; HJ2, 173, s.v. "catamarań". Also Webster's, 421, "catamaran," derived from Tamil *kaṭṭu-maram,* from *kaṭṭu,* "tie," and *maram,* "tree." Also Shorter OED, I, 274.

30. Champana

"Remo grande de Champana." (Large oar of a sampan.)

அலலெசாமாம *(29)*

See Webster's 2710, s.v. "sampan,"

where Chinese *san*[1] *pan*[2] is said to be derived from Portuguese *champão, champana,* and the Portuguese probably from Spanish *champán,* perhaps of Chibchan or Chocoan origin. See also HJ1, 140, s.v. "champana," and HJ2, 789, s.v. "sampan"; and Dalgado, I, 254–255, Where Malay *sampan* and/or Chinese *san*[1] *pan*[2] appear as probable etyma.

31. Chattim

"H. casta chattim." (a man of the chetty caste.)

வயிசியன Quod. கொமுட்டி (437)

See allso Proença, 457, *chatim.* See HJ2, 189, "chetty," defined as "a member of any of the trading castes in South India," and derived from Tamil *sheṭṭi.* See Lexicon, III, 1583, *ceṭṭi,* "vaisya or mercantile class." See Webster's 462, "chetty," where Malayalam *ceṭṭi* is also given.

32. Chiado

"Trauesso, chiado." (Mischievous, astute).

தெராஙகன (401)

See Dalgado, I, 272, *chiado,* "astute, etc.," derived from Konkani *chyād* and ultimately Sanskrit *chadmin.* See also Silva Rêgo, 121, *chado,* "from Malay chadek," with similar meanings, and Schuchardt, 67, *chiado,* attested likewise in Ceylon Portuguese.

33. Chingalà

"H. chingalà." (Sinhalese man).

சிஙகளவன (79)

This means Sinhalese, and, according to HJ1, 635–636 and HJ2, 838–839, is derived from *Sinhala,* "Dwelling of

Lions ", the name used by the nativef of Ceylon for their island.

34. Cornaca

" Cornaca." (Cornac).

மாவுததன (148)

See HJ1, 197–98, HJ2, 256, " cornac," meaning " elephant keeper," derived from Sinhalese *kūrawanāyaka*, " chies of the elephant stud."

35. Cris

" Brigar de Cris." (To fight with a cris).

இகலுகிறது (100)

See HJ1, 212–213, HJ2, 274–275, s.v. " crease, crise," and Webster's 623, s.v. " creese," derived from Malay *kris*.

36. Crixanē

" Huma aruore, em que dizem, que subio Crixanē." (A tree, on which they say Krishna climbed).

புனனைமரம (270)

See Shorter OED, I, 1094, for Krishna, " great deity of later Hinduism, worshipped as an incarnation of Vishnu.'

37. Cumrim

" Donzela, item o cabo de cumrim." (Virgin, also Cape Comorin.)

குமரி (338)

See Lexicon, II, 1003, for Tamil *kumari*, " virgin, maid; Cape Comorin," and HJ1, 184; HJ2, 238–239, s.v. " Comorin, Cape."

38. Curumi

" Huma casta e Bramanes que tem o curumi diante." (A caste of Brahmins which has the tuft of hair in front.)

சொழியர (526)

See Lexicon. III, 1676, For Tamil *kuṭumi*, " tuft of hair."

39. dureis

" Hum cambolim grosso, tapado como taboa, de que uzaõ os dureis."

(A Large cumbly, coverd like a board, used by the durais).

துததுககமபிளி *(410)*

See Lexicon, IV, 1985, for Tamil *turai,* " cheif, gentleman." Also HJ1, 103; HJ2, 325, s.v. " doray, durai," defined as South Indian equivalent of *Ṣāhib,* with Telugu *dora* and Tamil *turai* suggested as possible etyma. The Portuguese word, *durais,* is a plural from in Proença.

40. Fanaõ

" Fanaõ, ou m̀oeda cõ falha." (Fanam, or coin with crack.)

இடைவெட்டு *(112)*

Proença 148, gives the plural *fanoens;* 216, *fanam;* and 495, *fanaõ* again. See Dalgado, I, 386, with derivation suggested from Tamil-Malayalam *panam,* " money," and ultimately from Sanskrit *pan.* See also HJ1, 265; HJ2, 348-349, s.v. " fanam " from Malayalam and Tamil *paṇam,* and ultimately from Sanskrit *paṇa.* Also Webster's 916, " fanam " where the suggestion is made that the English word came from Tamil probably through Arabic.

41. fula

" As folhas de fula de figueira ... " (The leave of the fig tree flower.)

மடல *(141)*

See Silva Rêgo, 127, for *fula,* a regional Portuguese variant of *folha,* " leaf," defined by Silva Rêgo as " flower and leaf " in the Portuguese of Malacca. See also under *padmam.*

42. gajam

" ... ex ajam, ouelha, and gajam, elefante ... " (from ajam, sheep, and gajam, elephant).

அசகசாநதாம (*60*)

This word is the romanisation of the Indian word for elephant. See the Rev. T. Graven: *The Royal Dictionary in Two Parts English and Hindustani and Hindustani and English.* (Lucknow, 1829), p. 157, s.v. gaj, "elephant." Also Malay gajah, "elephant."

43. Guru

"H. douto, item Guru." (Learned man, also guru).

ஆசாரியன (*64*)

See also Proença, 222, See HJ1, 296; HJ2, 387, s.v. "gooroo"; Webster's 1117, "guru," from Hindustani *gurū,* Sanskrit *guru,* "teacher, venerrable one"; Shorter OED I, 813, "gooroo" or "guru." H. is for *Homem.*

44. Hari

"Hari, nome de Visnu..." (Hari, name of Vishnu.)

அரி (*47*)

This romanisation of the god's name is interesting for the presence of the purely orthographic h̲-.

45. jogues

"Huma seita de jogues, que andaõ totalmẽte nùs." (A sect of yogis, who go about completely naked.)

நிறுவாணதீஷை (*191*)

See HJ2, 461–464, s.v. "jogee"; Origins, 321; Subba Rao, 118; Webster's 2974, "yogi," from Hindustani *yogī,* derived from Sanskrit *Yogin,* "follower of *yoga.*" See Proença, 508, also. Jogues is a plural form in Portuguese.

46. lechois

See definition under *mainato.*

*Lechois* is a plural corresponding to Tamil *letçam,* (See Lexicon, vi, 3441, and also 3438, *lakṣam,* "lakh.") See HJ2,

500-501 s.v. "lack," defined as "one hundred thousand," but used for "ten thousand."

47. magânes

"Certa medida; cõtã 5 magânes. ou 5 e. meyo..." (A certain measure, they count five *magânes,* or 5 and one half.)

மாக்கால (138)

*Maganes* is a Portuguese plural form derived from Tamil *mākāṇi,* a measure (Lexicon, V, 3143.)

48. magarsa

"Huma erua, que nace entre as searas, as fas crecer, vulgò, magarsa." (An herb, which is born among the grain fields, it causes them to grow, vulgarly, magarsa.)

பல்லிபூடு (213)

See Lexicon, IV, 2529, for the Tamil *palli-p-pūṭu,* "a flowering parasitic plant."

49. mainato

"cẽ vezes, cẽ mil, cem lechois. item pano nouo, que a inda naõ foi ao mainato..." (One hundred times, a hundred thousands, a hundred lakhs. *also* new cloth, which has not yet gone to the washerman.)

கோடி (331)

See HJ1, 410; HJ2, 538, s.v. "mainato," derived from Tamil-Malayalam *maināṭṭa,* "washerman," and Silva Rêgo 130.

50. Manga

"Manga, fruita." (Mango-fruit.)

மாம்பழம் (146)

See Dalgado, II, 27 s.v. *manga,* the fruit name, derived ultimately from Tamil *māṅkāy.* See also HJ1, 423-424; HJ2, 553-555; Webster's, 1495; Origins,

377, s.v. "mango." HJ2 derives Portuguese *manga* from Malay *maṅga,* and the Malay term from Tamil.

51. Mangueira — "Mangueira, aruore." (Mango tree.)
மாமரம் *(145)*
See *Manga,* the fruit name.

52. maniagares — See under *Beliguim* for definition. Dalgado, II, 32, has *maniagar,* "chefe de aldeia," derived from Tamil *manykkāran* (sic). See also HJ2, 576–577, s.v. "monegar," derived from Tamil maniyakkaṛan, "overseer," *maniyam,* "superintendence."

53. maracais — "Medida, que contem 2 maracais." (Measure containing two marcals.)
பத்தகு *(209)*
See Proença 277; also *marcàs,* 336, and *marcas,* 412. Dalgado, II, 50, gives *mercar,* derived from Tamil *marakkāl;* II, 572, *marca.* See also HJ1, 434; HJ2, 567, s.v. "mercall, marcal"; Webster's 1537, "mercal." *Maracais* is a plural form, as are *marcas* and *marcàs,* treated analagously to other Portuguese nouns ending in *-l* in the singular.

54. Marraua — "Marraua, casta." (Maravar, caste.)
மறவன *(140)*
This is the caste name, Maravars in English, as given on page 583 of V. Visvanatha Pillai's *A Tamil-English Dictionary* (Madras 7th edition, 1963.)

55. matsam — "Sinal no corpo, item o ouro, q̃ serve de forma de quĩtales, item peixe, tunc gr. se debet pernunciare matsam." (Sign on the body, also the gold which serves as a sort of hundredweight, also fish, which is to be pronunced *matsam.*)

மச்சம் (128)

The romanisation of this word is given primarily to help the Portuguese consulter of the dictionary with the pronunciation of the medial consonants.

56. Matsariam — "Matsariam, odio." (Matsariam, hatred.)

மாச்சரியம் (144)

The romanisation of this word for "hatred" is primarily to help the Portuguese consulter in pronunciation, as in the case of "*matsam.*"

57. Mereí (?), perhaps Meru. — "Mereí, casta de ueado." (Mereí (?), type of stag.)

மரை (139)

This word may be a representation of *marai,* Tamil word for "Indian elk." (Lexicon, VI, 3097).

58. Mordexim — "Mordexim." (cholera.)

நீர்ப்பாடு (193)

See HJ1, 449–452; HJ2, 586, 589, for "moat-de-chien," derived from Portuguese *mordexim,* which comes from Konkani-Mahrati *moḍachí, moḍshī* or *moḍwashī,* "cholera."

59. Mungo — "Mungo, legume." (Moongo, legume.)

மொங்கு (153)

See HJ2, 580, "moong, moongo," derived from Hindustani *mung,* "green-gram." Also Lexicon, VI, 3315, for the Tamil word *mūṅku,* "green-gram, chick pea."

60. Murunga — "Murunga, aruore." (Murunga, tree.)

முருங்கை (163)

The fruit of the same name is given

by Proença, 164. The Portuguese romanisation follows closely Tamil *muruṅkai*, "horse-radish tree," (Lexicon, VI, 3280). See also Shorter OED, I, 1283, "moringa," meaning "the ben-nut tree," and Webster's, 1594, "moringa," given as a New Latin word from Tamil *muruṅgai* or Sinhalese *muruṅgā*.

61. mutrar

"Celo-mutra ... mutrar, item sinete, aliquando virginale claustum." (Seal-mutra ... mutrar, *also* signet, sometimes an enclosure of virgins (?)

முத்திரை (167)

See V. Visvanatha Pillai's *A Tamil-English Dictionary* (Madras, 7th edition, 1963), p. 604, for the Tamil word for "seal, signet" reflected in the Portuguese forms *mutra* and *mutrar*.

62. nachinim, ẽ sattiemanga.

"Hum genero de milho nachinim, ẽ sattiemanga. laõ he palaura desonesta, ẽ assĩ a esta chamaõ ராகி" (A type of grain nachinim, in Sattiemanga (?) It is (not ?) and indecent word, and so they call the latter raggy.)

கேப்பை (315)

The word defined is Tamil *kēppai* (Lexicon, II, 1094) and the Tamil word inserted in the definition is *ragi*. For *ragi*, see HJ2, 753, "raggy," Webster's 2054, "raggee." The first exoticism corresponds to Tamil *nacciṉi*, "ragi," (Lexicon, IV, 2129.)

63. Nele

"Nele mal pilado." (Ill pounded nelly.)

முழுநெல் (162)

This word, also spelled *nelle* and *nela*, is frequent in Proença: 230, 257, 258,

266, 273, 293, 294, 300, 309, 310, 327, 332, 346, 370, 413, 421, 453, 521. See Dalgado, II, 104, who derives it from Dravidian *nel, nella;* HJ1, 477; HJ2, 623, "nelly, nele," with derivation from Malayalam *nel,* "rice in the husk" (Telugu and Tamil *nelli,* "rice-like").

64. Nibacti — "Nibacti, sertesa." (Nibacti, certainty.)

*நிபததி (186)*

This is the romanisation of the Tamil word, meaning "certainty."

65. niley — "Huma taboa q̃ fica entre o niley de sima." (A board which stays within the top door frame.)

*சூரியபபலகை (538)*

The Tamil etymon of *niley* is *nilai,* "door frame," (Lexicon, IV, 2229).

66. ola — "Hum modo de capello, ou de palha, ou ola, ou can bulim, que poẽ na cabeca por amor da chuua." (A type of hat, either of straw, or ollah, or cumbly, which they put on the head for the sake of the rain.)

*கொஙகணி (329)*

See HJ1, 485; HJ2, 636, "ollah," derived from Tamil *ōlai,* Malayalam *ōla,* "a palm-leaf." See also Webster's, 1699, "olla," from Malayalam *ōla.*

67. Padmam — "Padmam, fula de tanque." (Padmam, pond flower).

*மதமம (210)*

This is the romanisation of Tamil *padmam,* "lotus," (Lexicon, IV, 2467). See also *fula,* illustrated in the definition.

68. pagode — "pezo de hum pagode, ou S. thome." (coin of one pagoda, or San Tome.)

ஒரு வராகனிடை (112)

This is an instance of *pagode*, "coin," similar to the one quoted in HJ1, 501; HJ2, 637: "I think well to order and decree that the pagodes which come from without shall not be current unless they be of forty and three points (assay?) conformable to the first issue, which is called *of Agra*, and which is of the same value as that of the *San Tomes*, which were issued in its likeness." (From *Edict of the King*, in *Archiv. Port. Orient.* iii, 782, dated 1597, as given in HJ1, and HJ2) See under *xatroens*, for a use of *pogode*, in another meaning. See Webster's, 1753, s. v. "pagoda" for derivation of Portuguese *pagode* from Tamil *pagavadi*, from Sanskrit *bhagavāti*, "deity, goddess." For "San Thome," see Webster's, 2214, where it is defined as "the gold coin of Portuguese India...." Note that the equation of *pagode* with *San Thome* occurs in Proença as well as in the quotation cited from HJ1 and HJ2.

69. Palastry — "Palastri, M. Publica." (Palastri, public woman.)

பலஸ்த்ரீ (212)

The Portuguese word is the romanisation of the Tamil word defined; M. is the abbreviation of *Molher*, "woman."

70. paloens — "Premio, item peso. 200 huma arroba, seis paloens huma ratel, na costa." (Prize, *also* weight. 200 = one arroba, six palams = one rotel, on the coast.)

பலம (212)

This is a plural form of *palam*, the

Tamil word for a weight. (Lexicon, IV, 2534.) See Webster's, 1910, "pollam," with derivation from Tamil *palam,* from Sanskrit *pala.* See also Proença, 426.

71. paniara

"Hum modo de paniara." (A type of cake.)

ஒபபடை (203)

This may represent Tamil *paniyāram,* "cakes, pastry." (Lexicon, IV, 2460). The word defined may be connected with Tamil *appam,* "cake" (Lexicon, I, 85.)

72. Pao angelim

"Pao angelim." (Anjely wood.)

ஆயனி (66)

This is Portuguese for "anjeylwood derived in HJ1, 21; HJ2, 30, from Tamil *anjili-maram* or *anjali-maram,* described as "wood of great value on the western coast. *Maram* is Tamil for "wood." See also Wesbster's 101, "angili wood," from Tamil *ânjilī.*

73. pao da China

"Huma mesinha como pao da china..." (A small board like China-wood.)

அரகைக (46)

This is "china-wood" or china-root" (HJ1, 153, 419; HJ2, 199), known in Portuguese as *raiz de China or pao de China,* accordlng to the OED, II, 351.

74. Parangui

"Assĩ chamaõ a os Portuguezes." Thus they call the Portuguese).

பறஙகி (225)

See HJ1, 269–270; HJ2, 352–354, "Firinghee," especially the statement: "In South India the Tamil *P'arangi,* the Singhalese Parangi, mean only 'Portuguese'". This is not really an

example of a Portuguese word used in a definition, but this evidence that the term was used of them is of interest. The Tamil word defined is *Paraṅgi*.

75. Parauás

"A casta dos Parauás." (The caste of the Paravars.)

*பரம (219)*

See Proença, 221, . *parauà,* and *parauá,* See Lexicon, IV, 2503, where *paravar* is defined as "fisherman."

76. Paris

"Certa medida contem 4 paris." (A certain measure contains four parahs.

திருவாழிககால (395)

See also Proença, 441. See HJ1, 35-36; HJ2, 47-48, s.v. "bahar," with connection suggested with Arabic bahār, Malayalam *bhāram,* from Sanskrit *Bhara.* See also Webster's 1771, s.v. "parah, para, parrah," derived from Malayalam *para,* "drum," a measure. Portuguese *paris* is a plural form.

77. patola

"Humas fruitas compridas, como cobras pera cosinharp, atola (sic)" "Some long fruits, like snakes, for cooking, gourd)

புடலஙகாய (272)

This is an instance of "patola," in the meaning of "type of gourd." There is another "patola," (see HJ2, 686, "patola") meaning "a silk-cloth," and derived from Kanarese and Malayalam *paṭṭuda,* "a silk-cloth." Schuchardt, 57, refers to Sanskrit *patola* and Malay *petola,* as the name of a gourd. He refers to Rumphius, V, 405, for the connection between the plant and the

cloth. His statement about the use of *petola* by the Portuguese in reference to the plant is interesting: "Die Portugiesen gebrauchten auch in Vorderindien petola von der Pflanze, doch bieten es in dieser Bedeutung die Wörterücher nicht." See also Webster's 1792, where "patola" as gourd name is derived from Tagalog. It seems likely that "patola" of the Philippines ultimately may be connected with Into-Portuguese *patola.*

78. Pinga

"Pinga de a carretar," (Pinga for carrying loads.)

காவடி *(311)*

See also Proença. 311, 374. See C. E. Luard's translation of *Travels of Sebastian Manrique* (*Oxford,* 1927), II, 129, for discussion of *pinga* as possibly being a variant of Indian *bahangi* (*bangy*). There is a Filipinism, *pingga,* "carrying pole," attributed by E. Arsenio Mannuel, *Chinese Elements in the Tagalog Language* (Manila, 1948), 44, to Hokkien *pín tan,* cognate with Mandarin *pien*$^3$ *tan*$^1$ and Cantonese *pín táam.* Dalgado, II, 214, gives *pinga* with Malay *pungah* as possible etymon; for *pungah,* we should perhaps substitute Malay *punggah,* "taking up a thing and setting it down elsewhere." Both Portuguese and Spanish *pinga* have been referred to the family of words represented by a Latin *pendicare,* etc., with the basic meaning of "to hang." Perhaps *pinga,* like *patola,* is a Filipinism connected with Indo-Portuguese, but the specific etymon is still doubtful. A connection with *pendicare* may provide the solution.

79. Pradama — "Pradama: cousa primeira, principal." (Pradama: first, main thing.)
பிறதம (249)
This word is the romanisation of the Tamil one defined, *piratama*, "beginning." See Lexicon, V, 2674: *piratamam*.

80. Rajo — "H. de casta chatim que he a treceira casta em dignidade, a primeira bramane, a seguda Rajo." (Man of the chetty caste which is the third caste in dignity the first being Brahmin, the second Rajo.)
வைசியன (457)
This is Tamil *rāju*, "A Telugu caste who, being *kṣatriyas* style themselves Rādzu." (Lexicon, VI, 3427.)

81. ratel — See under *paloens*.
See HJ1, 582; HJ2, 770, "rottle, rattel," derived from Arabic *raṭl* or *riṭl*, the Arabian pound, Portuguese *arratel*. See also Websters, 2172, "rotl"; OED, VIII, 808, "rotel," etc.

82. saniazes — "Instituto, item lugar, em que moraõ saniazes," (Institute, also place, in which sannyasis live.)
ஆச்சிறமம (64)
See also Proença, 141. This word is plural as given here, from Tamil *caṉṉiyāci*, "one who has abandoned or renounced worldly affairs, religious mendicant." (Lexicon, III, 1346) See also HJ2, 871-872, "sunyasee," from Sanskrit *sannyāsī*, literally, "one who resigns," and Webster's, 2214, "sannyasi," etc. derived from Hindi *sannyāsī*, from Sanskrit *Saṁnyāsin*, "abandoning."

83. Sura — "Sura." (Sura.)

லொடடி (128)

See also Proença, 130, 143, 366. This is the "vinous liquor" of HJ1, 663-664; HJ2, 874, derived from Sanskrit *sura*. See Webster's, 2536, s.v. "sura," derived from Sanskrit *surā*.

84. tale — "Pano, que daõ os maridos as molheres quando the amarraõ o tale, item absolute pano." (Cloth, which husbands give wives when they fasten the talee on them, *also absolutely* cloth.)

கூறை (348)

See Dalgado, II, 343, *tale*, derived by him from Tamil-Malayalam *tāli*. See HJ1, 678: HJ2, 891-892, s.v. "talee," defined as "A small trinket of gold which is fastened by a string round the neck of a married woman in S. India. Possibly connected with Arabic *tahlīl*... the origin of Spanish *tali*, a "baldrick" or "bride's betrothal band." See Webster's II, 2572, "tali," with etymology given as Kanarese and Tamil *tālī*. Perhaps there should be mentioned also Malay *tali*, "rope, cord, string, line." It would not be impossible for the trinket to be confused with the string to which it is attached.

85. Tamul — "a lingoa, Tamul." (The language, Tamil.)

தமிழ, தமுழ (373)

This is the Portugese form of the name of the Tamil language. On the same page is an entry for the Tamil man "H. (*homem*) *Tamul*."

86. Tanjaor — "a moeda que corre no Reyno de Tanjaor." (the coin which is used in the kingdom of Tanjore.)

சக்காம (495)

For the place name, "Tanjore," see HJ1, 683; HJ2, 898.

87. Tayro

"Tayro" (tyre).

தயிர (370)

The Portuguese word is based on the Tamil word defined: "curds; tyre," (Lexicon, III, 1759). See also OED, XI, 564, "tyre, tyer," derived from Tamil *tayir*, "...curdled milk and cream beginning to sour." See also Webster's 2588, "tayir, tayer, tyre," and HJ2, 950, s.v. "tyre," were Tamil and Malayalam *tayir* are given as origin.

88. tindilim

"Huma aruoresinha, que da huma fruita, q̃ na india chamaõ tindilim." (A small tree, which gives a fruit, which in India they call tindilim.)

கொவவை (334)

The Tamil plant is the *Cephalandra indica*; the word defined is the *kōvai* or *kovvai* (Lexicon, III, 1199 and 1159.) See G. Watt, *A Dictionary of the Economic Products of India* (Calcutta, 1889), II, 252, for such terms for the plant as *tendli*, *tondali* in Marathi, *tendli* and *tenduli* in Bombay.

89. tone

See definition under *Caicol*. *Tone* corresponds to "doney, dhoney" HJ2, 323, defined as "a small native vessel," and derived from Tamil *tōṇi*.

90. Topàs

"Topàs interprete homē que sabe falar duas linguas." (Topas, interpreter, man who knows how to speak two languages.)

துவிபாஷி (84)

See Dalgado, I, 371, *dubaxi*, derived

from Marathi-Konkani *dūbhaxhī;* Soares, 346–349, who mentions Tamil *tuppasi,* and describes the word as an early Portuguese corruption through Malayalam *tôpâshî* of Indian *dubhâshî* (Sanskrit *dvibhâshi,* "one with two languages.") See also HJ1, 711–712; HJ2, 933–934, s.v. "topax, topass." Also Webster's, 2669, "topass," from Portuguese *topaz,* "of obscure origin."

91. urraca

"Vinho, comprehēde urraca, sura, e outros semelhantes, donde naõ sòmente incõuenientemente, mas impropriamente se aplica este nome a o uinho de missas." (Wine, it comprises arrack, sura, and other similar ones, whence not only unsuitably, but improperly this name is applied to the wine for the mass.)

மது (130)

See also *sura.* *Urraca* is a spelling given among others: *araca, arraca, orraca,* by Dalgado, I, 49. He derives the word from Arabic. See also HJ1, 26–27; HJ2, 36–37, s.v. "arrack" or "rack," with similar derivation from Arabic '*arak,*' "perspiration." See Webster's, 152, "arrack," from Arabic '*araq.*'

92. Visnaga

"o Reyno de Visnaga." (The Kingdom of Bisnagar.)

விசனகாம (479)

See HJ1, 73; HJ2, 97, s.v. "Bisnagar," etc., for this place name.

93. Visnu

"Hari, nome de Visnu ..." (Hari, name of Vishnu.)

See Shorter OED, 2363, for this name of Vishnu, "a principal Hindu deity;

the name comes from Sanskrit and means 'all-pervader' or 'worker.'"

94. Xareta

"Xareta, a metade do coco uazio." (Xareta, half of the empty coconut.)

சிரட்டை (529)

This word is from Tamil *ciraṭṭai* (Lexicon, III, 1454) or *ciraṭṭai* (Lexicon, III, 1426) meaning "coconut shell; the hard shell of the coconut." See also Dalgado, I, 264, with spellings *charêta, cherêta, chirêta,* defined as "casca dura do coco," with derivation from Tamil-Malayalam *chiraṭṭa.*

95. xatroens

"Casa apartada para cosinha, nos pagodes, e xatroens." (House set apart for cooking in the pagodas and rest-houses.)

மடப்பள்ளி (142)

This is Tamil *cattiram,* "choultry, rest-house" (Lexicon, III, 1252) See also HJ1, 163; HJ2, 211-212, s.v. "choultry,", which is described as "of doubtful etymology," but with mention made of Malayalam *chawāṭī* and Telugu *chāwaḍi.* Webster's 477, derives "choultry" from Marathi *cāvḍī.* For the Portuguese plural form *xatroens,* Tamil *cattiram* seems closer than the others; the Portuguese singular form would be *xatrão.* Note that here *pagodes* has the meaning of "temples."

96. Xiuen

"Xiuen." (Siva)

அரன் (45)

See also Proença 45, *Ziuem:* 47, *Xiuan.* See Shorter OED, II, 1904, for reference to "Siva," the "third deity of the Hindu triad," derived from Sanskrit, *Śiva,* "the auspicious one."

97. Xutres

"Apud Xutres significa as partes secretas, modestè" (Among the Sudras it means the private parts, *modestly*)

அபிமானம் (22)

See Shorter OED, II, 2070, s.v. "Sudra" meaning "a member of the lowest of the four great Hindu castes." See also Webster's 2519 with derivation from Sanskrit *śūdra*. See also Proença, 101.

98. yattiam

"Huma bebida de eruas amargozas no sacrifficio yattiam." (A drink of bitter herbs at the yattiam sacrifice).

சோமபானம் (363)

The word defined is Tamil *cōma-pāṉam*, "drinking of the Sōma beverage at the Sōma sacrifice." (Lexicon III, 672). There may be a connection with "yati," meaning "an ascetic, devotee," derived from Sanskrit (Webster's 2967), or with Tamil *yāttirai*, "festival, dance." (Lexicon, VI, 3399).

99. Yucti

"Yucti, engēho, conserto, item rezaõ, que se dâ." (Yucti, plan, agreement, *also* reason, which is given).

யுத்தி (121)

This is a romanisation of Tamil *yukti* (Lexicon, VI, 3408) or *yutti* (Lexicon, VI, 3409), meaning "plan, artifice," etc.

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TAMIL LEXICON - Introduction.

# Tamil Folk Drama in Ceylon

S. VITHIANANTHAN

Sociological study of early communities in various parts of the world, has clearly revealed the important part played by folk-arts in the social life of these communities. They served not merely a recreational or aesthetic purpose but were integrally related with all the aspects of social life and a living and dynamic expression of the manifold sides of that life. They were not consciously or deliberately created by any person or persons to serve a specific purpose but grew out of the social life itself, changing and evolving as the social life itself changed and evolved. All the important aspects of group life and its major occasions found communal expression through these folk arts and all its customs and manners and phases of institutional life were reflected in them. The folk arts of any society thus serve as a mirror, clearly reflecting the dynamic aspects and living significance of that society and as such are of fundamental importance to the understanding of that society.

The Tamils of Ceylon have a rich heritage of folk arts, especially of folk drama. A study of the Ceylon Tamil Folk Drama clearly reveals the part played by folk drama in the social life of the Tamils. Folk Drama which was once a vital element in the community life of the Tamil people, seems today to be on the eve of extinction. Our social surroundings are so much revolutionised during the last century, that a number of old social institutions have lost much of their social value. Under the colonial regime it has been the fashion with the educated to condemn everything that savoured indigenous. Folk Drama offers perhaps the best illustration. It is in a moribund condition primarily because it has been denied the social status, it once enjoyed, by the sophisticated society of today.

A comparative study of the Tamil Folk play with the Sinhalese Folk play reveals that the Tamils and Sinhalese possess a common heritage in Drama and Music. One of the Sinhalese dramatic traditions is certainly taken directly over from the Tamil Folk Drama—this is what is called the Sinhalese Nadagama. The earliest Nadagamas were translated into Sinhalese from Tamil originals, though later works drew their themes from sources nearer home. The language of the early Nadagamas also shows considerable Tamil influence—in fact their language is a peculiar mixture of Sinhalese and Tamil words. The verses are in Tamil metre, the common metres used being Viruttam, Innisai, Kalippa, Kavi, Kochchakam, Venpa and Parani. Mostly all the melodies are of South Indian origin but Sinhalese singers dropped the Tamil intonation and method of voice production when they sang them. The original Tamil tunes must have undergone slight changes and absorbed something of the genius of the people in the hands of the Sinhalese musicians and poets.

It is therefore clear that the Sinhalese and Tamils have a common heritage in Drama and a comparative study of the Folk Drama of the Tamils and Sinhalese will draw the two communities together more closer. It is also important that in a country like Ceylon, which has been under foreign domination for a number of centuries, we should try to rediscover our traditions, especially because there has been a general tendency to neglect the existing dramatic traditions. The folk tradition did not appeal to the intelligentsia and, as a result, the intelligentsia of modern times have more or less concluded that the Tamils have no dramatic tradition worth talking about, that the new dramatic tradition has to be built on the basis of the Western play. This is a mistaken idea, because the existing dramatic tradition is a folk tradition—though not in a refined state—and its conventions and styles have not been so obvious to people. Moreover, modern play, with stage, lighting devices, curtains, sets and decor fascinated the people and created the impression that type of play was real theatre. For, in the Tamil Nattukuttu,

the Folk play, there is no decor, no sets, no furniture, no change of scenes. The Nattukuttu is usually performed in a circular mandapam; the floor is raised from the ground level by means of earth or sand. The audience sits on the bare ground outside the mandapam round the circumference. Two people hold a piece of cloth (as a curtain) as each actor enters the stage from behind. The actor remains standing behind this cloth while the Annavi, the presenter, introduces him to the audience. After this introduction the cloth is removed and the actor enters into full view of the audience.

All actors enter in this manner and come in dancing as they are introduced. They move in a circle or move round about half the circumference and finally dance up towards the audience. The Annavi stands with the musicians and the chorus close to the entrance. Often the Annavi stands in the centre of the Mandapam and goes behind the actors playing the drum. The lighting is done with the help of torches. There are two chief varieties of Folk Drama, the Ten Modi or Southern type and the Vada Modi or Northern type. Mostly episodes from North Indian Literature are enacted in the Vada Modi style; the Ten Modi style is used generally for South Indian and indigenous themes. Besides the difference in theme, these two types are also distinguished by the type of music they employ, by the dress and by the dance.

When the educated people saw this type of play, they thought that this was primitive; that a real play was to have sets, decor, chairs and tables, curtains etc. This notion is quite wrong, because in Folk Drama they did not have sets, scenes etc., as the conventions were made in such a way as to do away with those things. Change of scenes and actions are indicated by abhinaya or by other techniques. For example, chariot fight, picking of flowers, watering of plants, etc., are portrayed by miming or indicative gestures and by music.

A fight on the modern stage would be represented by actual fighting and bleeding would be shown by using red

ink. These are all unnecessary and unnatural in folk drama. In Karnan Por, which was presentd by the Peradeniya University Tamil Society in 1962, chariot drive was indicated by imitative gestures, by dance and by indicative music. Those who have seen this play agree that this was done quite well. The change of scenes are generally indicated by the Annavi by his songs. He supplies the imaginative background for understanding what is taking place. The actors also dance round to show change of scene. In art form people have to exercise their imagination. The more one exercises one's imagination, the more one appreciates art.

Imagination is the essence of an art form. People do not come to see a real fight or a real journey across the river. They come to see drama and that is where again a redefinition of the concept of drama, is necessary. The Sinhalese and Tamil word for drama is Nadagam, the root meaning of which is dancing. The Tamil conception of drama is primarily as a dance. This is evident in such idioms as nadagam adinan (நாடகம் ஆடினான்) Kuttu adinan (கூத்து ஆடினான்) —he danced a play. The word adinan (ஆடினான்) gives not only the meaning of acting but also of rhythm—the representation of the whole action through rhythmic motion. Though the English word 'drama' also goes back to the meaning 'dance', yet in the European Theatre now acting is distinct from dancing. But this is not so in Tamil Theatre. Tamil conventions still remain closely connected to dance.

It is a mistake to think that the ancient dramatic forms are dance dramas, and that the only dramas are the modern dialogue plays where people come and sit on chairs and drink tea—that this type of drama is the only drama. The essence of drama consists in rhythmic movement, in representing a thing in rhythm. This is a definition of drama which one must not lose sight of. It is a kind of drama which is connected with the entire cultural pattern of the Tamils and should not be lost sight of. The Tamils are heirs to a symbolic theatre and that is pure theatre. It is a pity if people think it is primitive, that it is a comical dance,—

Konankikkuttu (கோணங்கிக்கூத்து) as an 'admirer of drama' (நாடகாபிமானி) put it and that the other is real drama.

Even in Europe the tendency now is to get back to the idea of Pure Theatre. They have begun to realise more and more that naturalism in the Theatre is something which has been stolen away by the film. With the film as an art form, there is no need for naturalisation in the Theatre because film can do that much better. In the theatre one can bring all sorts of gadgets on to the stage, but one cannot convince the people very much as one can in a film. So why should one bring these gadgets on the stage ? Symbols can be used. The province of the theatre and the province of the film are clearly different. That is why now more and more in Europe and America there is a tendency towards symbolism, a tendency towards stylization and the use of music and dance movements.

Of course the defect in Tamil Drama as well as in Sinhalese Drama and in the Films has been that these have not been combined in an artistic way. For example the folk plays in Batticaloa last for about ten hours. After two or three hours, while the performance is on, people go out for dinner or short eats. By that time only one Act would have been covered. Besides, when a star actor comes on the stage, some of the minor actors go for a drink, come back after some hours, and then start acting again. When they start acting some people in the audience go out to have a bite or a chew. They come back when the next major actor comes on the stage. Very often the songs are not clear because the voice of the actor is drowned by the singing of the chorus or of the Annavi. In most of these folk dramas now the costumes are mostly crude and not properly designed.

So the defect has been that these elements of dance, song, costumes, lighting etc. have not been combined into an artistic unit with the dramatic element as the predominant one. If the dramatic element is made the predominant feature, then music, dancing, poetry etc. can always be made use of to make the dramatic experience richer. And there

is no reason why these things cannot be made use of in the theatre because these are primarily theatrical arts and the theatre has always been nourished by these subsidiary arts, when used in the right way.

The fault in Tamil folk drama has been that these have been used indiscriminately so that the real dramatic element fades into the background. People come to listen to the song or to see the dance and not to follow the play. If one studies the craft of the Folk Drama more artistically and evolves out of the elements existing in the Folk Drama the techniques and conventions necessary for modern theatre, then one would have worked out the basis on which the Tamil Theatre can be built.

And to do this one should first set out to bring out fully the dramatic potentialities of the folk drama. As it is seen today, acting has no important place in folk drama. It should be realised that the dances and songs are only aids to the expressions of the character. Because of the musical structure of the dances, many actors tend to take the dance in the folk drama as an end in itself. Adequate steps should be taken to make dance a way of expression. In Karnan Por, a Vada Modi folk play presented by the University Tamil Society in 1962, the producer tried to interpret the dance movements as ways of expressions of the different characters. The response of the audience revealed the full dramatic potentialities of the dance movements. One should not run away with the impression that this will result in sacrificing dance movement for acting. What is necessary is a combination of acting with dancing.

Karnan Por also showed that the use of folk musical instruments would brighten the effect of the play. Along with the mattalam (drum), Sallari (tala), Sanku (Conch), tunthana (துந்தன) etc., can very well be used. Effective use of orchestra can enliven those movements where dancing alone is done.

The folk drama because of its essential relationship with the lower and the lowest strata of society has necessarily been

practised in isolation. In Tamil Society where the differences between the English educated middle class and the peasantry had been so wide, the arts produced by the peasantry too had been viewed with cynical aloofness. With an emerging transition in society, this gulf naturally becomes smaller. But every precaution should be taken to integrate this art form into the framework of this society.

The task ahead is, therefore, one of assimilation and interpretation rather than imitation. Schools can play a leading role in initiating the young children into this art. Developing folk drama at that level would help the coming generation to take up this art form as an intergral part of their culture and not as a museum piece. Therefore the role of the Education Department is a very important and responsible one. Annual competitions may be a sure incentive for more productions.

At the adult level every effort should be taken to popularise this form and popularisation demands adaptation of modern methods. Make up is one department where the old should definitely give place to the new. Costumes should be elegantly designed so as not to hamper the movement. Shortening the duration is another essential factor. Deft handling of lighting will increase the dramatic effect of the play. The successful production of Karnan Por has proved convincingly that with modern make-up and careful handling of lights one can make the folk plays irresistible in their appeal.

But this is not enough. The people who have long forgotten their cultural heritage should also be educated. Radio, the most popular form of entertainment, should be used to the utmost to achieve this purpose. The present practice of relegating and confining the nattukkuttus to the Rural programme should be given up and a more positive approach should be adopted. Radio can perform the useful function of recording the traditional folk dramas and broadcasting them as standard ones. The technical details of dance and music can very well be explained over the Radio.

Every effort should be made to build a good library of folk recordings. The useful services rendered by the former Tamil Drama Panel of the Arts Council of Ceylon in arranging such recordings and broadcasting them, should be continued.

More enterprising and imaginative producers should take new themes for presentation. Folk drama today is essentially religious and puranic in its theme. It does not touch on the needs of the present society. A change in theme is essential. It is only with such a change that the drama would have some meaning to the actor and the audience. First step in this direction may be interpretative production. Themes depicting the struggle of native heroes against the imperialists may be well exploited at the start and later present day themes can very well be executed in this drama. The course that is discernibly seen in the development of the Sinhalese Theatre should be of some guidance to the Tamil producer.

It is also high time that the lovers of Folk Arts revived the Folk Lore Society of Ceylon which is now defunct. It should be possible to achieve something positive in the field of Folk Drama if there is an active Folk Lore Society.

# A Phonological and Morphological Study of a Tamil Plakkaat

S. THANANJAYARAJASINGHAM.

During the Dutch rule of Ceylon (1658–1796), the central and local governments issued proclamations, publications and orders which had to be obeyed and observed by the general public. Dutch publications of this type where called " plakkaats ". These plakkaats were issued in Dutch, Sinhalese and Tamil. They were not only read and proclaimed at public places but also nailed at important places for the information of the public. This is the reason why few plakkaats have survived today. Some of the plakkaats issued by the Dutch government in Tamil are preserved in the Ceylon Government Archives and the earliest of them is dated 6th August 1742 and till this time all plakkaats were written by hand.

The following is the text of a plakkaat that was issued in the time of Governor, Petrus Vuyst. The plakkaat is dated 17th May—June 1727 and the place of issue is the Colombo Fort.

1. ஈநதியாவில ஆலொசனைககு எஸததிர ஓடுதிஞரியவும இலஙகைததீவுககுமதறகுச சொநத தலஙகளுககும
2. கொவெறினதொருந திரெஃதொருமாகிய பெததுருஸ பொயிஸததவாகளும அவருடைய ஆலொசனைத தலைவ மாரும
3. இதைக காணகிற அலலது வாசிககிறதைக கெடகிற சகல மான பொகளுககும ஆரொககியமாக அறியபபணணுகிற தாவது
4. இநத இலஙகையிலெ கொபபி யுணடுபணணுதலிபபொ கொஞசக காலததிலெநினறு பலபல சமப(வி)பபுககளிஞ

லெயும பராபரிபபிலலாததினாலெயு மெததவுநதெவையா யிருககிற கொபபியுணடாககுதல

5. உததமகொமபஞ்ஞீயவுககுங குடியானவாகளுககு மிளபப மாக ஒருமிககத தானெபிறகிடடு (ப) பொறதை நாஙகள மனசசலிப்புடனெ கணடிருககிறொம ஆகையினாலெ உததம கொமபஞ்ஞீயவுககு மிகவுந

6. தெவையாக இநத இலஙகையிலெ யுணடுபணணின கொபபிமரஙகள பிடுஙகுணடு பாழாயபபொ(க)ாதபடிககு 1721 ஆணடு ஆவணி மீ முதறதிகதியிலெ யிநதக கொபபியுணடாககுதலைக கொணடு பிறசிதத

7. மாககின கடடளைபபததிரததைச சில வெறறிமைபணணி மறுபடி இதைககொணடு புதுபபுககிறொ(ம)

8. இதறகுமெலிநத அரசாடசிககுககீழான உததம கொம பஞ்ஞீகயவிற பணிவிடைகாறரெனகிலும லீ(வு)ருகாற ரெனகிலும நாடுபிறஙகளிற தலைவமாரென்கிலுங குடியான வாகள மறறும பொகளெனகிலுந தஙகள தஙகள

9. தொடடஙகளிலெயாவது தஙகள கீழாகயிருககிற கொம பஞ்ஞீயவிற தொடடகளிலெயாவது இதறகுமெலவரவருக குக கையாளிககபபொற நிலஙகளிலெயாவது மறறுந தொடடஙகளிலெயாவது

10. உணடாயிருககிற கொபமபிரஙகள பெரிசானாலுஞ சிறிதானா லும யாதொரு சமபலிபபினாலெ(ப)டுபபொறதைத தவிரப பிடுஙகியானாலுந தறிததானாலுங கொபபுககளைப பாழாககப படாது

11. அநதபபடடுபபொன மரஙகள முதலாக இனன விததததி னாலெ படடுபபொசசெனகிற காரணமெங(க)ளுககானாலு மிநத வெலைககு முகாமையாக இனிமெற பிறசிததமாகக கறபிககபபொற பெருககானாலுமொபபனை

12. யுடனெ யுறியபபணணி யுததாரம பெருமலெடுத்துப் பொடபபடாதெனறும மிகவும் ஊச(சி)தமாகக கடடளை பணணுகிறொம

13. உததம கொமபஞ்ஞீயவிற பணிவிடைகாறரெனகிலுமிதற கெதிரியாகச செயதவாகளிடததிலெ முநதினமுறைககு இறையாலுககு அறுபது துடடாகத தலைககு நூறிறையா லும இரணடாவது முறைகக

14. இரடடியும மூனறுவது முறைககு மூனறுபஙகுந தெணடம
வாஙகி அநதக காரியததினபடியெ கடினமா(ன) ஆககினை
யும பணணபபடும வாஙகின தெணடததிலெ பாதி பிசுக
காலவாகளுக்கு மறறபபாதி பிசசைககாறருககுமாயிருககும

15. இவடததிலெ பிறநதவாகளானாலுங குடியானவாகளானு
லுந தஙகளதஙகளுடைய அலலது மறறவாக(ளு)டைய
தொடடஙகளிலெனகிலுங கொபபிககனறுகளையலலது மரங
களைப பிடுஙகவும வெடடிபபொடவும

16. பாழாககவுந துணிகரமுளள பொகளொபபனையுடனெ
யகபபடடாலலாகளுடைய தலைமையும பெரிமை சிறிமையும
பாராமல முநதினமுறைககு அடிதது 10 வருஷததைக கும
இரணடாவது

17. முறைககு அடிதது முதததிரைச சூடுஞசுடடுக காதுமூககு
மறுதது விலஙகுமபொடடு 25 வருஷததை(க)கும காவு
தெவொஏஸபபிருஙசலிலெ கொமபஞஞீயவில வெலைசெய
யபபொடுகிறதறியவும

18. மூனறுவது முறை யகபபடடாலக கழுததிலெ கயிறுபொடடு
மரணபரியநதம ஆககினை பணணபபடும

19. இதலலாமலுங கொழுமபு காலி மாததுறையிலெ தலைமைச
செயகிற பொகளுககும மறறுஞ சிறியதலைவ(மா)ா சகல
குடியானவாகளுககும ஆளிலெ இததனையொனறு கொபபி
யுணடாககுமபடி நியமிதது 1720

20. ஆணடு அறபசி மீ யள மிகவும விளககமாகப பிறசிததம
பணணின கடடளைபபததிரததின கணககின(படி)யெ
உணடாககாதபடியினாலெ ஆணடு புரடடாதி மீ முதறறிகதி
யிலெயு முணடுபணணின கடடளை

21. பததரதிதிலெயு மிதுகாரியததைககொணடு பிறசிததம
பணணியிருககுது

22. இநதக கொபபியுணடாககுதலிலெ யவரவறககுக குறிததிருக
கிற கணககினபடி வெணுமெனற மா(த)திரமதிககப
படுததுகிறதுககு மறுபடி கறபிககுநதனையுமெலாலெ குறித
திருககிற கடடளைபபததிரததின

23. படியே சகலமுந தனதன சகல தெணடிபபினாலும நமபிக
கையினாலும பாதுகாதது நீழிககபண(ணு)கிறது எங

களுககு வெணுமாயிருககிறபடியாலக கடடளைபணணு கிறொம

24. 1720 ஆணடிலெயெ இதுபபடட கடடளைபபததிரததின வகைகள பாததுககொளள வெ(ணு)மானல இஙகெ செககடதெதெரியவிலெ வநததெழுதிககொணடு அதினபடி செயயவும அதினபடிசெய

25. யாமலத தஙகள தஙகள முடடாடடஙகளினாலெ பாதுகாப பும பராமரிபபுமிலாமறபாழ . . . பபொகபபணணினவாகள கடூரமான முனிவுககுளளானவாகள

26. ஆகையினாலெ இபபொது புதுபபிககபபடட இநதக கடடளைபபததிரததிலெ யெழுதுபபடட காரியஙகளிலெ சறறுகிலுங குறைபாடிலலாமலநதநதத தலததில முதலாளி மாராலெயுந

27. தினசமாா பிசுககாலமாராலெயும இநதக கொபபிவெலைக கடுததிருககிற சகலராலெயும (இ)நத வெலைககு இனிமெற கறபிககபபொற முதலாளியாலெயுமிகுநத பராபரிபபுடனெ பாதது நீழிககப

28. பணணுகிறதுமலமாம ஸிதறகெதிரியாகச செயத பொகளை யாதொரு சகாய உபகாரஙகளுககாக கணடுஙகாணாதது பொலெ யிராமல உடனெதான ஞாயங கரையெறறவு மிதுகாரியஙகளை நனறுகப

29. பராபரிததுப பாதுகாககவுங கறபிதது இவையெலலாம உததம கொமபஞ்ஞீயவுடையவும நலல குடியானவாகளு டையவும நனமைபபகுதிககு நலலதெனறு கணடபடியால இபபடிக

30. கடடளை பணணினொம

31. இநதபபடி எழுதி ஸததாபிததது : 1727 : ஆணடு : வைகாசி : மீ : 17 : திகதி : கொழுமபிற கொடடையிலெ :

## A. PHONOLOGY

### Distribution of Sounds in the Initial Position

The variations from the rules in Naṉṉūl are starred They are the developments after the Naṉṉūl period.

| **Vowels** | **Examples** |
|---|---|
| a | anta |
| ā | ākaiyiṉālē |
| i | inta |
| ī | īntiyavil |
| u | uttāram |
| ū | ūrc(ci)tam |
| e | eḷuti |
| ē | ēṟṟavum |
| o | oppaṉaiyuṭaṉē |

**Consonants**

| | |
|---|---|
| *k with a, ā, i, u, ē, ai, o, ō,* | *c with a, i, u ū, e, ē* |
| kaṭṭaḷai | cakalamum |
| kāṇkiṟa | ciṟiya |
| kīḷ | cuṭṭu |
| kuṟittirukkiṟa | cūṭum |
| kēṭkiṟa | ceykiṟa |
| kaiyāḷikka | cērnta |
| koḷumpu | *ñ with ā* |
| kōppi | ñāyam |
| *t with a, ā, i, ī, u, e, ē, ō* | *n with a, ā, i, i, u* |
| taāṅkaḷ | nallatu |
| tāṉē | nāṅkaḷ |
| ticaimār | niyamittu |
| tīvukku | nīḷikka |
| tuṭṭu | nūṟu |
| teṇṭam | |
| tēvai | |
| tōṭṭaṅkaḷilē | |
| *p with a, ā, i, u, e, ē, ō* | *m with a, ā, i, u, ū, e, ē* |
| parāparippu | maṟṟa |
| pātukāttu | mātturaiyilē |
| piṭuṅki | mikunta |
| putuppikkiṟōm | mutal |
| perimai | mūṉṟu |
| pērknḷukkum | mettavum |
| pōṭṭu | mēlālē |
| *y with ā* | *l with ī* |

yātu *lī(vu)rukāṟar

*v with a, ā, i, e, ē, ai*

vantu

vācikkiṟatai

vitattiṉālē

veṭṭippōṭa

vēlaikku

vaikāci

**Initial Cluster of Three Consonants**

*sttāpittatu

**Medial Cluster of Two Consonants**

| | | | |
|---|---|---|---|
| kk | kaṟpikka | yk | ceykiṟa |
| ṅk | ilaṅkaiylē | yt | ceyta |
| cc | piccaikkāṟarukkum | yy | ceyyāmal |
| ñc | koñcam | rk | pērkaḷai |
| ññ | kompaññīya | ll | ellām |
| ṭk | kēṭkiṟṟ | ḷḷ | koḷḷa |
| ṭc | aracāṭcikku | ṟk | itaṟku |
| ṭṭ | kaṭṭalai | ṟp | kaṟpittu |
| ṇk | kāṇkiṟa | ṟṟ | vēṟṟimai |
| ṇṭ | teṇṭippu | ṉk | eṉkilum |
| ṇṇ | paṇṇiṉōm | ṉm | naṉmai |
| tt | talattil | ṉp | atiṉpaṭi |
| nt | piṟantavarkaḷ | ṉṟ | kaṉṟukaḷai |
| pp | ippaṭi | ṉṉ | iṉṉa |
| mp | nampikkai | *kt | tirektōrum |

**Medial Cluster of Three Consonants**

rcc ūrc(ci)tam

rnt cērnta

*spp esppiṟāñcavilē

*stt esttira oṭutinṉāriyavum

**Distribution of Sounds in the Final Position**

**Consonants**

*t – poyist

m – viḷakkam

y - āy
r - ticaimār
l - uṇṭākkutal
ḻ - kīḻ
ḷ - maraṅkaḷ
ṉ - taṉ
*s - petturus

**Vowel-Consonants**

-a
k - kaiyāḷikka
ṭ - pōṭa
ṅ - paṇṇa
t - inta
y - aṟiya
r - tavira
l - nalla
ḷ - koḷḷa
ṟ - irukkiṟa
ṉ - muntiṉa

-i
k - vāṅki
c - aṟpaci
t - maṟupaṭi
n - āvaṇi
t - tikati
p - kōppi
r - etiri
l - kāli

-u
k - itaṟku
c - pōccu
ṭ - nāṭu
t - poṭukiṟtu
p - parāparippu
r - oru
ṟ - eṉṟu

-e
k - iṅkē
y - āṇṭilēlē
l - kāriyaṅkaḷilē
ṉ - tāṉē

-ai
k - nampikkai
t - pattirattai
m - vēṟṟimai
l - vēlai
r - muttirai
v - tēvai
ḷ - kaṭṭaḷai
ṟ - muṟai
ṉ - ālōcaṉai

-ō
p - ippō

## Sound Change

**Vowels**

a > u — mātara > mātturai

The modern Sinhalese name for Mātturai is Mātara. The latter must have been derived from the Tamil " mātturai " meaning " great seaport ". Therefore this is not a case of a change.

a > e — The central vowel ' a ' following a Sanskrit voiced plosive in the initial syllable becomes the front mid unrounded vowel ' e ' in Tamil

/d/ taṇṭam > teṇṭam
taṇṭippu > teṇṭippu

ai > a — aippaci > aṟpaci

This is expressed by the concept of aikārakkuṟukkam and is according to literary language and grammar.

i > a[ṭa — ivviṭattilē > ivaṭattilē

The front high unrounded vowel ' i ' becomes influenced by the vowel ' a ' after ' ṭ '. One of the cluster of two voiced labio dental fricatives is lost.

ṟ, r ] u [m > i — The back high rounded vowel ' u ' between r, ṟ and m becomes the front high unrounded vowel ' i ' in the following instances.

vēṟṟumai > vēṟṟimai
perumai > perimai
ciṟumai > ciṟimai
puṟaṅkaḷ > piṟaṅkaḷ

-kiṟatu > kutu — In akṟiṇai singular finite verbs,-kiṟatu>kutu.

irukkiṟatu > irukkutu

-ki- > Ø — pōkiṟa > pōṟa

The present tense morpheme kiṟ > iṟ > ṟ in the colloquial dialect.

i] t > c — The dental plosive ' t ' is palatalised into a palatal stop ' c ' when following a palatal front

high unrounded vowel 'i'.

peritu > pericu

r > ṟ — The Sanskrit /-kāra/ which has become a masculine termination for certain nouns in Tamil is pronounced as /-kāṟa/ in the following instances.

līvurukārar > lī(vu)rukāṟar
piccaikkārar > piccaikkāṟar
paṇiviṭaikārar > paṇiviṭaikāṟar

r > Ø — In the colloquial dialect r is lost more often after geminated plosives.

pātttu > pāttu
talaivarmār > talaivamār

-ḻutu > Ø — ippoḻutu > ippō

ippoḻutu > ippōtu > ippō in course of time in the spoken dialect. The form ippōtu is also found.

i]ṟṟ > cc — The geminated alveolar trill when following a palatal front high unrounded vowel 'i' becomes geminated palatal stop.

pōyiṟṟu > pōccu

-ṇṭu- > ṇu — vēṇtum > vēṇum

The retroflex stop in a cluster of retroflex nasal and stop is lost.

In the combination of words, the final phoneme 'l' in a previous word changes into 'ṟ' when followed by a word beginning with a plosive. But in this plakkaat there are instances to show that the colloquial pronounciation of doubling the plosive of the second part of the compound is followed.

akappaṭṭālk kaḷuttilē (line, 18)
vēṇumāyirukkiṟapaṭiyālk kaṭṭaḷai (line, 23)
ceyyāmalt taṅkaḷ (line, 24-25)

## Rules of Tamilisation

When foreign words are borrowed, they are adapted to the phonemic system of the Tamil language. The Sounds in other languages are rendered by the nearest phonemic shape in the Tamil language. Most of the changes are necessitated by the fact that there are no corresponding sounds in Tamil.

*Rules of Tamilisation as laid down by Pavananti with reference to Sanskrit words which are found extended to other foreign words as being applicable to them.*

*Medially kh > k in Other Foreign Words*

mukhaiyam > mukāmai

*Initially Sanskrit g > k in Tamil*

gaṇaka > kaṇakku

*Other Foreign Words*

governador > kōvēṟiṉatōr

*Medially Sanskrit j > c in Tamil*

ūrjita > ūrc(ci)tam

*Medially Sanskrit th > ṭ in Tamil*

kaṭhōra > kaṭūram
kaṭhina > kaṭiṉam

*Initially and Medially Sanskrit d > t in Tamil*

dēśa > ticai
daṇḍ > teṇṭi
taṇḍa > teṇṭam
dvīpa > tīva
mudrā > muttirai
pra-siddha > piṟacittam

*Other Foreign Words*

duit > tuṭṭu
directeur > tireḵṭōr
governador > kōvēṟiṉatōr

*Medially Sanskrit dh > t in Tamil*

adhika > atikam
pra-siddha > piṟacittam
vidhā > vitam

*Initially Sanskrit bh > p in Tamil*

bhikṣā > piccai

*Medially Sanskrit h > k in Tamil*

sahāya > cakāyam

*Initially and Medially Sanskrit s > c in Tamil*

sa-kala > cakalam
sahāya > cakāyam
pra-siddha > piṟacittam

*Other Foreign Words*

secretariat > cekkaṭattēriya

*Medially Sanskrit š > c in Tamil*

dēša > ticai

*Finally Sanskrit ā > ai in Tamil*

mudrā > muttirai
bhikṣā > piccai
laṅkā > ilaṅkai
vidhā > vitam

*Prothetic Vowel i*

laṅka > ilaṅkai
real > iṟaiyāl

*Absence of Prothetic Vowel*

sthāpi > sttāpi

*Other Foreign Word*

livro > lī(vu)ru

*Vowels i and i to break Initial Clusters*

| | | |
|---|---|---|
| dv > dīv | dvīpa | > tīvu |
| pr > piṟ | pra-siddha | > piṟacittam |

*Vowel i to break Medial Cluster*

| | | | |
|---|---|---|---|
| gy > kkiy | ā-rōgya | > | ārōkkiam |
| dr > ttir | mudrā | > | muttirai |
| tr > „ | patra | > | pattiram |
| „ > „ | mātra | > | māttiram |
| ry > riy | kārya | > | kāriyam |
| | paryanta | > | pariyantam |
| sk > cukk | fiskaal | > | picukkāl |

*Vowels i, u to break Medial Cluster Other Foreign Words*

| | | | |
|---|---|---|---|
| rn > ṟiṉ | governador | > | kōveṟiṉatōr |
| tr > ttur | petrus | > | petturus |

*Other Developments which have not been mentioned by any Tamil Grammarians*

*Initially Dutch v > p in Tamil*

v is pronounced by the Dutch as f and it is such a pronunciation of v that has changed into p in Tamil.

vuyst > poyist

*Initially and Medially the f of Dutch becomes p in Tamil*

fiskaal > picukkāl
koffie > kōppi

## B. MORPHOLOGY

### Cases

In declension, the nouns take the following empty morphs which the grammarians call cāriyai

| Empty Morpheme | Example |
|---|---|
| /-u/ | pērkaḷukkum |
| /-iṉ/ | campavippukkaḷiṉālēyum |
| /-aṉ/ | ataṟku |
| /-attu/ | talattil |
| /-attu/ + /-iṉ/ | vitattiṉālē |
| /-attu/ + /-ai/ | varuṣattiṉālē |

**Accusative Case** /-ai/

The accusative is used in the plakkaat for "with reference to" or "in relation or pertaining to". In these places ai can be retained "koṇṭu" be replaced by "paṟṟi".

kōppiyuṇṭākkutalaikkoṇṭu piṟacittamāṉa kaṭṭalaippattirattai (6-7)

for kōppiyuṇṭākkutalaippaṟṟi

In the following instance "koṇṭu" may be substituted by /-āl/ after removing /-ai/.

itaikkoṇṭu putuppikkiṟōm (7)

for itaṉāṟ putuppikkiṟōm

There are certain phrases here which are not idiomatic. It is a Tamil idiom to use the akṟiṇai words without any accusative case sign as the object except where there is ambiguity. But since the original plakkaat was in Dutch, this translation follows the original idiom and translates the accusative cases, *make all cases by using by using* the *Tamil. Tamil* accusative case sign /-ai/. as otherwise ambiguity may arise because of the new construction. As a result, the idiom of this translation looks foreign.

kōppikkaṉṟukaḷai yallatu maraṅkaḷaip piṭuṅkavum veṭṭippōṭavum (15)

for kōppikkaṉṟukaḷ allatu maraṅkaḷ piṭuṅkavum veṭṭippōṭavum

**III Case**

The third case signs are /-āl/and /-uṭaṉ/in this plakkaat. /-oṭu/ is recognised as the social case sign. But instead of /-oṭu/, /-uṭaṉ/ the so called collurupu alone appears. Let us take /-āl/ first into consideration. /-āl/ occurs in the instrumental ablative in the following instance.

mutalāḷimārālēyun ticaimār picukkālmārālēyum intak kōppivēlaikkaṭuttirukkiṟa cakalarālēyum (i)nta vēlaikku iṉimēṟ kaṟpikkappōṟa mutalāḷiyālēyu mikunta parāparippu-ṭaṉē pāttu niḷikkappaṇṇukiṟatum allāmal (26-28).
/-āl/ often occurs as ablative of reason meaning "because of".

palapala campavippukkaḷiṉālēyum parāparippillātatiṉālē-yum mettavum tēvaiyāyirukkiṟa kōppiyuṇṭākkutal uttama

kompaññīyavukkuṅ kuṭiyāṉavarkaḷukkum iḷappamāka orumikkattāṉē piṟakiṭṭuppōṟatai' (4-5). We have a special form in "ākaiyṉāl" meaning "therefore" in which /-āl/ occurs. But here it has lost the original significance of a case morpheme and the whoe form is considered indeclinable.

/-uṭaṉ/ occurs in the following instances.

nāṅkal maṉaccalipputaṉē kaṇṭirukkiṟōm (5)

mutalāḷiyālēyu mikunta parāpariputaṉē pāttu (27)

pērkaḷ oppaṉaiyuṭaṉē yakappaṭṭāl (16)

## The Dative Case /-ku/

The governmental orders are addressed to certain classes of people. Therefore the dative occurs in these cases. When plakkaats are issued, the persons to whom it is made is put in the dative.

koḷumpu kāli mātturaiyilē talamaic ceykiṟa pērkaḷukkum maṟṟuñ ciṟiya talaiva(mā)r cakala kuṭiyāṉavarkaḷukkum āḷilē ittaṉaiyeṉṟu kōppiyuṇṭākkumpaṭi niyamittu (19).

'For the sake of' is translated by putting the noun in the dative. In this instance the dative sign /-ku/ is combined with the collurupu /-āka/.

itaṟketiriyākac ceyta pērkaḷai yātoru cakāya upakāraṅkaḷukkāka kaṇṭuṅkāṇātatupōlē yirāmal (28)

Here is legal jargon for expressing punishment for the first time, second time, etc. First time, etc., are placed in the dative. The duration of the punishment is also put in the dative.

pērkaḷ oppaṉaiyuṭaṉē yakappaṭṭāl avarkaḷuṭaiya talaimaiyu perimai ciṟimaiyum pārāmal muntiṉamuṟaikku aṭittu 10. varuṣattaikkum iraṇṭāvatu muṟaikku atittu muttiraiccūṭuñ cuṭṭuk kātumūkkum aṟuttu vilaṅkum pōṭṭu 25 varuṣattaikkum kāv utevoesppiṟāñcavilē kompaññīyavil vēlaceyyappōṭukiṟatu aṟiyavum (16-17)

## The Ablative Case

The ablative of motion is expressed by the expanded case sign "ilniṉṟu" in the following instance.

kōppi yuṇṭupaṇṇutal ippō koñcak kālattilēniṉṟu palapala campa(vi)ppukkaḷiṉālēyum parāparippu illātatiṉālēyu......... piṟakiṭṭu(p)pōṟatai (4-5).

## The Genitive Case

The collurupu /-uṭaiya/ alone appears in the plakkaat. The old genitive case sign is -atu/. The analytic tendency replaced this particle by a word "uṭaiya". This has really become the case sign.
ivai yellām uttama kompaññīyavuṭaiyavum nalla kuṭiyāṉavarkaḷuṭaiyavum naṉmaippakutikku nallateṉṟu kaṇṭapaṭiyāl (29).

There is also an instance of the more ancient usage of the oblique form of the noun with the inflexion /-iṉ. This is according to Dr. Caldwell, an old genitive case sign.
kaṭṭaḷaippatirattiṉ vakaikaḷ pāttukkoḷḷavē(ṇu)māṉāl (24).

## The Locative Case /-il/

The locative case sign /-il/ is often used in this plakkaat. What is expressed by the English preposition 'in' is translated by suffixing /-il/, the case sign of the locative to the noun governed by 'in' in English.

| | |
|---|---|
| ilaṅkail (4, 6) | nilaṅkaḷil (9) |
| tōṭṭaṅkaḷil (9) | kompaññīyavil (9) |
| pattirattil (26) | cekkaṭattēriyavil (24) |
| kāriyaṅkaḷil (26) | talattil (26) |

The phrase "so much per person" is translated by putting the person in the locative and adding "ittaṉaiyeṉṟu".
āḷilē ittaṉaiyeṉṟu kōppi yuṇṭākkumpaṭi (19)

*/-iṭam/ + /-il*

When the noun is epicene plural, the locative case sign is the expanded form "iṭattil" to mean "from them."

ceytavarkaḷiṭattilē (13)

## Gender

### Neuter Singular /-tu/

In this plakkaat, all the forms taking the neuter singular suffix /-tu/ are finite verbs. There are negative forms. The singular is used as an abstract verbal noun.

poṭukiṟa-tu (17) kāṇāta-tu (28)
paṇṇukiṟa-tu (23) illāta-tu (4)
vācikkiṟa-tu (3) piṟakiṭṭuppōṟa-tu (5)

Apart from these, there are real neuter nouns which show no difference between the singular and the plural for neuter in their morphological forms. They are called by grammarians as pālpakā akṟiṇaip peyarkaḷ.

kōppi (4) vilaṅku (17)
nāṭu (8) kyiṟu (18)
āṇṭu (20) muttirai (17)

**Neuter Plural** /-kaḷ/

The singular forms of neuter nouns are pluralised by the addition of the plural suffix /-kaḷ/. The ancient literary way of pluralising is to substitute the plural suffix for the singular.

talaṅkaḷ (1) kāriyaṅkaḷ (24)
piṟaṅkaḷ (8) vakaikaḷ (24)
tōṭṭaṅkaḷ (9) muṭṭāṭṭaṅkaḷ (25)
maraṅkaḷ (11) upakāraṅkaḷ (28)

If the word preceding /-kaḷ/ ends in what the grammarians call kuṟṟiyalukaram, the k doubles.

campa(vi)ppukkal (4) koppukkaḷ (10)

**Epicene Plural** /-kaḷ/

Uyartiṇai words are pluralised with the suffix /-kal/.

pērkaḷ (3, 8, 16)

**Epicene Plural** /-ar/

In the epicene, the plural suffix /-ar/ is substituted for /-aṉ/ in the ancient way.

avar (9) cakalar (27)

In the following instance, the epicene plural /-ar/ is used honorifically.

petturus poyisttavarkaḷum avaruṭaiya ālōcaṉait talaivamārum (2)

## Epicene Plural /-mār/

The epicene plural suffix /-mār/ is used in the following instances.

mutalāḷimār (26) ticaimār (27)
picukkālmār (27)

## Epicene Plural /-kāṟar/

The singular of the suffix /-kāṟar/ will be /-kāraṉ/. If kār is isolated, aṉ will remain as the masculine suffix. In the plural /-ar/ is substituted for aṉ in the old way.

paṇiviṭaikāṟar (8, 13) piccaikkāṟar (14)
lī(vu)rukāṟar (8)

## Double Plurals

There are forms in which there are two plural suffixes. That is because the form without the second is felt to be singular.

/-ar/ + /-kaḷ/

kuṭiyāṉavarkaḷ (5, 8) maṟṟavarkaḷ (15)
piṟantavarkaḷ (15) avarkaḷ
paṇṇiṉavarkaḷ (25)

/-ar/ + /-kaḷ/ is also used honorifically.

vāṅkiṉa teṇṭattilē pāti picukkālavarkaḷukku (14)

/-ar/ + /-mār/

talaivamār (2, 8, 19)

/-ār/ + /-kaḷ/

uḷḷāvārkaḷ (25)

## Pronouns

### Remote

av∾a is the base of the remote demonstrative pronoun. The remote 'av-' comes in the epicene with the plural suffixes /-ar + kaḷ/. It occurs in the genitive with the collurupu "uṭaiya"

avarkaḷ (14) avarkaḷuṭaiya (16)

"avar" occurs with the dative case sign. (avarukku, 9) "avaṟ" is a mistaken alternant of the epicene plural "avar"

because of the r and ṟ falling together at least in this environment.

Coming to akṟiṇai, we have the form "atu" which loses the final vowel to take the empty morph /-aṉ/ when forming the dative. atu + aṉ + ku > ataṟku (1). The free form "anta" occurs as what may be called an adjective. The orthodox grammarians describe this form as an expansion of the demonstrative base.

### Proximate

iv∾i is the base of the proximate demonstrative pronoun. The form "itu" appears with the second case sign. (itai, 3, 7). It also occurs with the dative sign /-ku/ in the same way as "atu". There are also cases where it appears without case signs. "ivai" which is the plural form of "itu" is found. The adjectival form "inta" occurs. The compound form "ivaṭam" is colloquial; the classical form is "ivviṭam".

### Interrogative Pronoun

Yā is the base for the interrogative pronoun "yātu" which is found in the plakkaat.

### Primary Pronouns

#### I Person

The plural suffix -kaḷ/ affixed to the base "nām" to make the free form "nāṅkaḷ" is found. The oblique form of "yām" is "em" to which /-kaḷ/ is added to form "eṅkaḷ". This form appears in the dative. Here, these plural forms exclude the persons addressed.

#### III Person

"tan" is the bound form of the third person singular. This bound form is found reduplicated to mean "each one's respectively". The oblique of "tām" is "tam" and it again is pluralised with the suffix /-kaḷ/. There is an idiom for translating "their respective/noun". "taṅkaḷ" is repeated and these two are placed immediately before the noun.

taṅkaḷ taṅkaḷ tōṭṭaṅkaḷilēyāvatu (8–9) meaning "either in their respective plantations". This reduplicated form takes the genitive case in one instance.

## Pronoun Denoting Place

### Proximate

The base form in the proximate is i. We have the form "iṅku" with the particle 'e' as an expletive.

## Pronoun of Totality

"ellām" appears in the plakkaat and it means "all, personal and impersonal".

## Numerals

### Cardinals

"oru" is a bound form. It appears in a compound form with the interrogative pronoun yātu. yatoru campavippiṉālē (10). Here is an instance of the new development of an idiom where "oru" ceasing to refer to number, has the meaning of "any [the noun used after it] whatsoever".

The free form for the numeral two is found in "iraṇṭu". The free form for the numeral three is "mūṉṟu" and it qualifies the noun "paṅku" in one instance.

"aṟu" is the bound form of the numeral "āṟu". "-patu", a contraction of "pattu", is added to "aru" to form "aṟupatu". It precedes "tuṭṭu".

The highest numeral to be found in the plakkaat is nūṟu which is a free form. It precedes the substantive "iṟaiyāl"

### Ordinals

The ordinal for the numeral two and three is formed by adding /–avatu/.

iraṇṭāvatu (13, 16) mūṉṟāvatu (14, 18)

"mutal" is the ordinal form for one and is found to precede the substantive "tikati". (See line, 6).

### Times of Number

We have one form "iraṭṭu" which occurs as a past conjunctive participle. It is derived from "iraṇṭu" in which the nasal is hardened to give the form "iraṭṭu" and to this form 'i' is suffixed.

### Fraction

"pāti" means "half" and is derived from "pakuti" by the elision of the medial consonant and the lengthening of the vowel after the plosive p into ā.

### Verbal Nouns

The plakkaat affords instances of the following types of verbal nouns :—

1. Lengthening of the vowel of the initial syllable of the verbal root in single and compound words.
   cuṭu > cūṭu (17)
   kuṟaipaṭu > kuṟaipāṭu (26)

2. The suffix /-am/ is added to the root.
   nil + am = nilam (9)

3. Doubling of the plosive when the preceding nasal is lost thereby and /-am/ is added.
   viḷaṅku > viḷakku + am = viḷakkam (20)

4. Doubling of the plosive when not preceded by a nasal plus /-am/.
   tōṭu > tōṭṭu + am = tōṭṭam (9)
   muṭṭāṭu > muṭṭāṭṭu + am = muṭṭāṭṭam (25)

5. Addition of Suffixes of Verbal nouns.

| Suffix | Verbal Root | Verbal Noun |
|---|---|---|
| i | etir | etiri (13) |
| ai | vaku | vakai (24) |
| kai | nampu | nampikkai (23) |
| pu | campavi | campavippu (4) |
| | cali | calippu (5) |
| | taṇṭi | teṇṭippu (23) |

| | | |
|---|---|---|
| | parāpari | parāparippu (4, 25) |
| | pātukā | pātukāppu (25) |
| tal | uṇṭākku | uṇṭākkutal (4) |
| | uṇṭupaṇṇu | uṇṭupaṇṇutal (4) |
| karam | tuṇi | tuṇikaram (16) |

/-karam/ is borrowed from Sanskrit " kara ".

The suffixes /-pu/ and /-am/ are added to the verbal root " iḷa " and thus we have the verbal noun " iḷappam " (5).

## Past tense Conjunctive Participle

The conjunctive participle or the past verbal participle is formed in the following way :—

1. Reduplication of the final consonant of verbal themes which end in ṭu.

   cuṭu > cuṭṭu (17)
   pōtu > poṭṭu (17)

2. Suffixing some particle or sign of past time.

| | | |
|---|---|---|
| i | vāṅk-u + i | vāṅki (14) |
| | paṇṇ-u + i | paṇṇi (12) |
| | iraṭṭ-u + i | iraṭṭi (14) |
| | piṭuṅk-u + i | piṭuṅki (10) |
| | eḷut-u + i | eḷuti (31) |
| | taṟi-t-u | taṟittu (10) |
| | aṭi-tt-u | aṭittu (17) |
| | pātukā-tt-u | pātukāttu (23) |
| | kuṟi-tt-u | kuṟittu (22) |
| | aṭu-tt-u | aṭuttu (27) |
| | parāpari-tt-u | parāparittu (29) |
| | niyami-tt-u | niyamittu (19) |
| | kaṟpi-tt-u | kaṟpittu (29) |
| | pā[r]-tt-u | pāttu (27) |

eḷutikkoḷ + t + u > eḷutikkoṇṭu (25) Here the final ḷ > ṇ and the past tense morph t > ṭ.

eṉ + t + u > eṉṟu (23). The root is eṉ and the past tense sign is ṟ.

kāṇ > kaṇ + t + u > kaṇṭu (5). In this instance, t becomes ṭ after ṇ according to Sandhi rules.

The negative verbal participles are formed by the addition of āmal to the root.

pār + āmal > pāramal (16)
iru + āmal > irāmal (28)
peṟu + āmal > peṟāmal (12)
cey + āmal > ceyyāmal (24-25)
al + āmal > allāmal (28)
il + āmal > illāmal (26)

## Past Tense Relative Participle

The past tense relative participle suffix, /-a/ is added to the verbal past participle in all instances and the resulting forms are the past tense relative participles. In "ciṟiya", though the form of the past tense is used, the signification is aoristic or without reference to time.

ceytu + a > ceyta (28)
cērntu + a > cēranta (1)
vāṅki[ṉ] + a > vāṅkiṉa (14)
uṇṭupaṇṇ[ṉ] + a > uṇṭupaṇṇiṉa (20)
eṉṟu + a > eṉṟa (22)
kaṇṭu + a > kaṇṭa (29)
eḷutuppaṭṭu + a > eḷutuppaṭṭa (26)
paṭṭuppō[yi]ṉ + a > paṭṭuppōṉa (11)
putuppikkappaṭṭu + a > putuppikkappaṭṭa (26)

## Present Tense Relative Participle

The present tense relative participle is formed by adding /-kiṟu/ to the root. In some instances, the ṟ alone remains of this /-kiṟu/ as in pōṟa. In the case ef "irukkutu", the present tense sign stands as Ku.

cy-kiṟu + a > ceykiṟa (19)
kāṇ-kiṟu + a > kāṇkiṟa (3)
iru-kkiṟu + a > irukkiṟa (22)
kē [ḷ] root final loss] -ṭkiṟu + a > kēṭkiṟa (3)

## The Participial Noun

The participial nouns are formed by adding the gender number suffixes to the relative participles. The glide v will come in between the relative participle /-a/ and the suffix, if the latter begins in a vowel.

Epicene — paṉṉiṉa-v-arkaḷ (25)
piṟanta-v-arkaḷ (15)
ceyta-v-arkaḷ (13)

Neuter Singular — atikappaṭuttukiṟa-tu (22)
paṇṇukiṟa-tu (23)
pōṭukiṟa-tu (17)
illāta-tu (4)
pōṟa-tu (5)
vācikkiṟa-tu (3)

## Infinitive

The verbal participle of the pattern ceya is called the infinitive in Tamil. cey stands for the root and /-a/ is the suffix. The infinitive goes with the verb next following or the finite verb, as stating an action which follows that verb or finite verb, usually as something intended, so that it is substituted by ceytaṟku.

| | |
|---|---|
| aṟiya (3) | pātukākka (29) |
| kaiyāḷikka (9) | kaṟpikka (27) |
| eṭuttuppōṭa (12) | paṇṇa (14) |
| piṭuṅka (15) | pāttukkoḷḷa (24) |
| veṭṭippōṭa (15) | pōka (25) |
| pāḷākka (10) | putuppikka (26) |
| ceyya (17) | karaiyēṟṟa (28) |
| niḷikka (23) | orumikka (5) |

" uṇṭākkumpaṭi " occurs as one unit. It consists of a relative participle-pati. But the whole is substitutable by the infinitive " uṇṭākka ".

### Aorist form as Relative Participle

The old finite aorist was formed by adding -um to the root. The pattern is [representing any root as cey] ceyyum.

karpikkum (22) paṭum (18)
uṇṭākkum (19) vēṇum (24)

### The Conditional

The conditional is expressed by adding /-āl/.

akappaṭṭāl (16, 18)
pāttukkoḷḷavēṇumāṉāl (24)

### I Person verbs

The first person plural occurs as referring to the Governor and his advisory council when issuing the plakkaat. The finite verbs are formed on the pattern root + tense sign + gender number suffix.

### Present Tense

kaṇṭirukkirōm (5) putuppikkirōm (7)
paṇṇukirōm (23)

### Past Tense

paṇṇiṉōm (30)

### III Person Verbs

### Future

irukkum (14)

### Past Tense

paṭṭuppōccu (11) sttāpittatu (31)

### Viyaṅkōḷ

When the legal necessity for expressing the command as of universal application was felt, the old viyaṅkōḷ which was generally of the ceya type was not found sufficient because it was used as the infinitive. Therefore a suffix /-um/ was added to the ceya form.

aṟiya-v-um (17) ceyya-v-um (24)

### Implied Finite Verbs

There are a few implied finite verbs such as nallatu (29), ciṟitu (10), pericu (10) and naṉṟu (28).

### Adverbs

We have also adverbial constructions modifiying the verb. The noun with the verb -āka behaves like adverbs.

| | |
|---|---|
| ūrc(ci)tamāka (12) | naṉṟāka (28) |
| etiriyāka (13) | tēvaiyāka (6) |
| iḷappamāka (5) | mukāmaiyāka (11) |

### Adjectives

By the suffixing of /-āṉa/ to nouns, adjectival meaning is derived.

| | |
|---|---|
| cakalamāṉa (3) | kaṭūramāṉa (25) |
| kaṭiṉamā(ṉa) (14) | |

## APPENDIX

### Translation

This is proclaimed by Petrus Vuyst, Extraordinary Councillor of India and Governor and Director of the Island of Ceylon and its Dependencies and His Chief Councillors, for the welfare of all persons who either read or hear this being read out :—

We have been noticing with vexation the falling in standards and wasting away of the cultivation of coffee which is in great demand to the Honourable Company and its subjects in Ceylon, for some time in the past owing to many course of events and lack of maintenance. Therefore we hereby enact with a few alterations the proclamation forbidding the destroying or uprooting of coffee plants which are in great demand by the Honourable Company proclaimed on the first day of the month of August-September in the year 1721. No official of the Honourable Company which is under this government or Book-keepers or chiefs or subjects or others in the countryside should with the exception of

those that die off due to unforseeable circumstance, uproot, cut down or chop off the branches of coffee plants whether young or grown up cultivated in their plantations or in the plantations of the Company which are under their control or in the land to be given to them hereafter or in any other plantation. We strongly order that those dead plants should not be cleared off the ground without informing us or those to be instructed specially hereafter to supervise this work, with adequate proof of the causes that led to the death of the plants and obtain permission. Even if the officials of the Honourable Company violate this order, they would be made to pay one hundred reals per head, a real to be rated at sixty duits, on the first instance and double this amount on the second instance and treble this amount and severe punishment in accordance with the offence committed on the third instance. One half of the fine so obtained is for the Fiscal and the other half is for beggars. If persons who are born here or are subjects are caught for boldly uprooting, cutting down and destroying young or grown up coffee plants from their own plantations or from plantations belonging to others, they will be, without any consideration of their office, great or small, flogged and made to work for the Company for ten years on the first instance and on the second instance flogged, branded with the seal, clipped of their ears and noses, manacled and made to work for the Company for twentyfive years. If they are caught for the third time they will be tortured till death with rope tied round their neck. Moreover the chiefs in Colombo, Galle and Matara and other minor chiefs and all the subjects have not cultivated the required quota of coffee as laid down in the proclamation issued on the sixteenth day on the month of October-November in the year 1720 and therefore this is reiterated in the proclamation issued on the first day of the month of September-October in the year 1721. Since it is our desire that till they are instructed to step up the production of coffee to the level as required of each person, we order that all should by their own efforts and confidence protect and prolong as stated in the aforesaid proclamation. Those who wish to know the measures enforced by the

proclamation of 1720 can come to the Secretariat to copy them down and do accordingly. Those who instead of complying with the orders, through their stupidity do not afford protection and look after them, will be subject to our stern indignation. Therefore the chief, Dissave and the Fiscal and all entrusted with the cultivation of coffee and those who are to be instructed hereafter for this work should not only look after with good care and prolong but also should not pretend to be unaware of those who violate this order on account of any benefit or favours and also see that these rules are well enforced. We order thus since we consider all these as contributing to the welfare of the Honourable Company and its good subjects.

Thus it was enacted and issued from the Fort of Colombo on the seventeenth day of the month of May-June in the year 1727.

## Glossary

### Dutch

*esttiraoṭutiṉāri* This phrase is derived from Dutch " extra ordinaris " and means " extraordinary ". It refers to the membership of the Governor in the Council of India in Batavia. An ordinary member of that Council, when he was present in Batavia, had the right to vote in council ; the extraordinary member was allowed to attend meetings only but had no vote.

*kōppi* This word is derived from Dutch " koffie " and means " coffee ".

*kāvutevoesppiṟāñca* The identity of this phrase is not known.

*cekkaṭattēriya* This means " secretariat " and is the Tamilised form of Dutch " secretariaat ".

*tuṭṭu* The etymology of this word is traced to " duit " which was an old Dutch copper coin of which eight went to make a stuiver.

*picukkāl* This is derived from Dutch "fiskaal". Under the Dutch the Fiscal was an officer who in civil cases deliberated and voted as a judge, and in criminal cases was considered the public accuser. He also superintended the carrying out of the orders of the Government.

*petturus poyist* Petrus Vuyst was a Dutch Governor who ruled Ceylon from 1726–29 and this is a Tamilised form of his name.

**Portuguese**

*iṟaiyāl* The portuguese introduced a coin called "real" which was of the value of one shilling and six pence. This coin was in circulation in the time of the Dutch as evidenced by this plakkaat.

*koppaññiya* The Portuguese word for "company" is "companhia" and this is derived from it.

*kōvēṟinatōr* The origin of this word is traced to portuguese "governador" and it means "governor".

*tirektōr* This is another term from Portuguese "diretor" and it means "director".

*līvurukāṟar* This is derived from Portuguese "livro" plus Sanskrit -kāra. It literally means "Book keeper", the fourth grade in the Dutch Company's Civil Service.

**Sanskrit**

*ticai* "dēśa" in Sanskrit means "province" and hence the ruler of a province came to be called "ticai" which is a corruption of this Sanskrit word. It was a Sinhalese title for a Governor of a province, used by the Dutch in the maritime provinces for a high European official whose functions corresponded nearly to those of a Government Agent.

# Book Reviews

SANSKRIT DRAMA : its origin and decline—by Indu Shekhar — pages I–XXVII + 224 — published at Leiden, Netherlands.

The problem of the origin of Sanskrit drama has engaged the attention of several scholars both in India and abroad for several decades. It cannot altogether be ruled out that there is a possibility of advancing a theory that fits in with one's attitude to any problem. Some scholars soaked in the belief of the Greek Contribution to World Culture found reasons to explain the influence of Greek drama on Sanskrit dramas. Others who would have no truck with anything foreign and who have a passionate belief in the Veda being the seedbed of every Art and Science that developed in India subsequently urged that the Vedas themselves contained germs of the Sanskrit drama. There is a popular fallacy shared by several learned people too, that what is found in the Veda or couched in Sanskrit is purely Aryan. This identity of Race and Language is a long discredited notion which is clung to by certain section of people even of opposite persuasion for their own reasons. They forget that man is after all a social animal and that fusions of races are the norm everywhere and that thought-streams mingle and find expression through several media, whether it be Language or Art.

The author of the book under review is Professor of Indology and Sanskrit, University of Teheran, Iran and belongs to a respectable family of the North famous for its traditional learning in Sanskrit. He has brought to bear on the problem of the origin and decline of Sanskrit drama a daring, original and fresh outlook which, it is hoped, will yield useful results. It is a very valuable addition to the existing literature on the subject. The author is quite conscious of the difficulty even for scholars to shake off a belief that becomes fixed in regard to problems of this kind. Such a belief exists even today among several of our brethren regarding Indian culture. The belief owes its origin to the

advocacy of early European scholars who glorified the role of the Aryans in the evolution of Indian culture. The author argues how the discovery of the Indus valley civilisation altered this image and scholars, among whom we may count S. K. Chatterjee, Gundert, Grierson and a host of others, began to acknowledge the contribution of Non-Aryans to Indian Culture.

The author discusses in this work the Aryan immigration and contact with the Indus valley people, the role of tantric traditions in the evolution of drama, the identity of Bharata, the author of Nāṭyaśāctra with some illustrious family of Non-Āryans, the dance and drama in Tamil literature, Siva, the Natarāja, cultural traditions in South-east Asia, the merits of some of the earlier dramas in Sanskrit by Śūdraka, the Andhra king and others, decadence of Sanskrit drama and its possible causes etc.

The author adduces several convincing arguments in support of his thesis that the primitive inhabitants influenced the speech, culture and literature of the Āryan conquerors and that the Tantra cult which recognises the importance of gestures as reflected in Bharata's Nātya-śāstra may have probably, originated in Non-Āryan circles. He draws our attention to the reference in Tolkappiyam to the emotions, the division of Tamil literature into Iyal, Isai and Nāṭakam, the place of music and dance in Silappadhikaram and Manimekalai, the kuttū of Malabar, all of which point to the existence of a strong tradition about drama among the Dravidian people even during the pre-Christian era. Adverting to 'Rasa', the author observes that 'the conception of Rasa is a strikingly original contribution which rules out the possibilities of any foreign influence in the origin of Sanskrit drama'.

Against the Sanskrit dramatist who relied very largely on the twin Epics and to some extent on the folklore in choosing the plot of their dramas, he passes certain strictures not quite unjustifiably. But as in the case of poets in general, Sanskrit authors did not have much freedom to

venture into new grounds 'to introduce new life, new characters, new trends and situations which would have added to the vigour and appeal of the drama', as they were bound by the stereotyped manuals of dramaturgy and the norms of contemporary society where the Royal Court set the fashion and the elite frowned on fine arts.

The extensive bibliography containing names of original works in Sanskrit and modern languages and authors who number one hundred and twentyone whose works have been consulted by the author in bringing out this work, is an indication of the painstaking labour that has gone into the production of this work. Views of scholars like F. B. J. Kuiper, A. B. Keith, Levi, Konow, Winternitz, Gonda, S. K. Chatterjee, M. Varadarajan, Nilakanta Sastri and Ghosh, to mention a few of them, are laid under obligation by the author who is himself a Master of Oriental learning and Doctor of letters, in producing this pioneering work which deserves to be taken due note of by discerning scholars interested in Indology in general and Indian Dramaturgy in particular.

P. THIRUGNANASAMBANDHAM

SAKUNTALAI VENBA—By Sri. S. Natesa Pillai, Ramanathan Kazhagam, Sunnagam, Ceylon, 1963 — Price Rs. 2 - 50.

In accordance with one of the traditional ways of naming Tamil works, the book under notice, like Nalavenba and Akalikai Venba, is indicative of the main character of the poem as well as the prosodic type adopted in the work. The work contains 343 verses divided into four kandams dealing with the birth, the first phase of love, misery arising out of repudiation and final joyous reunion of Sakuntalai. The first section dealing with the birth of Sakuntalai is prefixed by the author to the main theme of Kalidasa's drama which is largely followed in this work. The author has rightly restricted himself in his poem of narrative type to the recounting of salient events relating to the main theme con-

cerning Dusyantan and Sakuntalai omitting the large number of descriptions of events, situations and characters allied to it, which are indeed indispensable in a drama where the aim of the poet is to develop the plot and delineate the characters and their emotions and feelings with a view to arouse aesthetic delectation in the minds of the responsive critics. The author has succeeded in capturing vividly, the spirit of Kalidasa's expressions in several places (verses 121, 131, 269 etc.) though it is a difficult task to achieve success in Tamil verses in Venba metre. At the same time several of his expressions reveal the deep influence exerted on him by the Tamil classicists like Tiruvalluvar, Kambar, Sekkilar and others (Verses 69, 72, 75 etc.). Tamil proverbs too find an appropriate place in verses 142, 212, 213, 270 etc. Ethics, Saiva Siddhanta and other philosophic concepts are also utilised in shedding new light on the context, in the same way as concepts of Vedanta, Vyakarana, Arthasastra etc. are done in Kalidasa's works. Following Kamban, he makes a veiled reference to Sir. P. Ramanathan—with an allusion in that very name to Sri. Rama, the Epic hero of Valmiki and Kamban—a great statesman and patron of letters and inspirer of the author. That this work is dedicated to the Goddess of Tamil is an index of his earnestness and devotion to the Tamil Muse. Even though the work was undertaken thirty years ago and has seen the light of the day to-day after a long chequered career we don't find discordant patches as we read through the poem. The words are simple and telling and at the same time ornate. Figures such as upama (v. 316), Ullekha (v. 73), Rupaka (v. 13) etc. embellish the work. He cuts new ground when drawing analogies from modern life (v. 33 and 307). We are at once reminded of Kalidasa and Pugazhendi when we peruse the poem. This is indeed yet another contribution of the author in fostering the spirit of integration between the Tamils and the Sanskritists, between the inhabitants of the Island and the Mainland, between the past and the present.

P. THIRUGNANASAMBANDHAM

# News and Notes

## TIRUVALLUVAR'S TEACHINGS

### VICE-PRESIDENT'S APPEAL

Dr. Zakir Hussain, Vice-President, to-day expressed his wish that the words of Tiruvalluvar would "sink into the souls" of Indians living in different parts of the country so that they could work in amity and comradeship, pledging to defend its frontiers from aggressive threats.

The Vice-President, who unveiled a portrait of the saint in the Madras Legislative Assembly Chamber this evening, described him as an undisputed statesman who had laid down laws which were valid for all times and for all climes.

The Vice-President was proud that Tiruvalluvar was one of the greatest products of Indian culture. The saint's idealism, his philosophy, immense practical sense and universal ethical code had mingled into the main stream of Indian culture and had become part of the common cultural heritage of the people of India. He was one of the immortal poet-philosophers of India, who, by their personal idealism, purity of life and total dedication to the service of man and God, had fertilised the thought and moulded the outlook of generations of Indians.

On behalf of the members of the legislature, and particularly those belonging to the D.M.K., Mr. V. R. Nedunchezhian, Leader of the Opposition, presented a copy of the "Tirukkural" translated into English to the Vice-President.

Welcoming Dr. Zahir Hussain and others, Mr. M. Bhaktavatsalam, Chief Minister, said "Tirukkural" was common to everyone and his words were applicable to all countries. This great work had laid down several dicta to be followed by men in their daily lives. Tiruvalluvar's teachings covered Statecraft, justice, social welfare, rights and duties of individuals, tenets of socialism and other vital subjects. The

work had been translated into 33 languages all over the world and there could not be a more fitting place for the portrait than the Legislative Assembly Chamber, where it would remain a constant guide to the members. Mr. Bhaktavasalam said the portrait was made out of the donations given by some of the members.

*The Hindu, 24–3–64.*

## WHEN THE SOUTH LED

### TRIBUTE IN SOVIET WORK

A Soviet scientist, Leonid Alaev, has written a book on the socio-economic history of South India covering the period XIV to XVIII centuries.

The book entitled " Southern India ", just published by the Academy of Sciences of the USSR, analyses the development of agriculture, crafts, the peasant community and the forms of land ownership in South India.

Tass said that the Soviet scholar drew on various sources for his work. The most valuable documents were certificates of gifts to temples and Brahmins during the period besides other inscriptions.

The Soviet scholar has stressed that during certain periods of Indian history " Southern India " was in the forefront of India's economic and political life. It was not correct, as some foreign Indologists had said, that it was always Northern India that took a leading role in the history of India.

*The Hindu, 21–3–64.*

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